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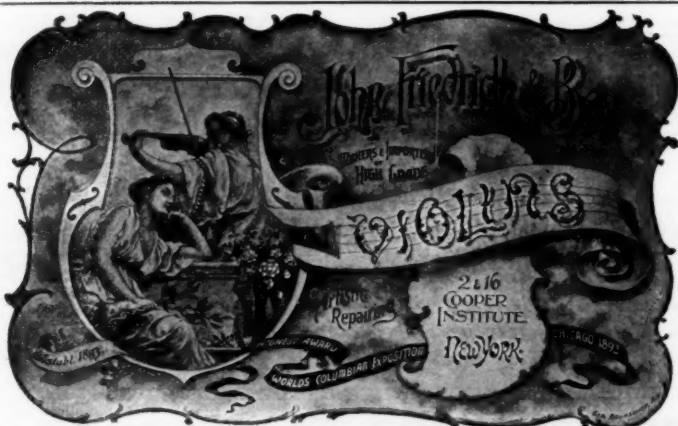
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CHICAGO OFFICE
THE MUSICAL COURIER,
224 Wabash Avenue, August 10, 1900.

IN THE MUSICAL COURIER of July 25 it was my privilege to give the first public announcement of the following paragraph:

"There is a scheme on foot by which the Chicago Conservatory is to be resuscitated. This involves the Chicago Orchestra and the Chicago University.

The shareholders of the former are to be shareholders also in the Universal Conservatory, as the institution is to be called. Theodore Thomas is to be president and Dr. William R. Harper (the president of the Chicago University) is spoken of as probable treasurer."

During the present week the Chicago papers have elaborated on my exclusive statement, and it has formed the main topic among musicians. The general consensus of opinion seems to be that the city is unable to support another musical institution.

A prominent artist interviewed on the subject was emphatic in his denunciation of the movement, and especially so as regards the university part of the scheme. He said "No school can succeed which is not based on unity of work right through, and no unity of work could be obtained with two such divergent elements as Theodore Thomas and President Harper. Thomas has done his work on his own personality, and this he could not maintain with Dr. Harper, who sees a chance of getting some men with money (the trustees of the Orchestra Association) interested in his projects. The University of Chicago is always aiming to co-operate with some other institution, but the Morgan Park experience should be sufficient example to any institution planning to enter the University fold. As it is with the Morgan Park School so it would be with others, nothing but endless disagreement. Besides, we want no more colleges and schools of music; the plethora and congested condition of music matters here is fast leading us to resemble the condition at Leipsic, where there are two teachers to every pupil."

While music matters in Chicago are not in so bad a condition as the prominent artist would have us infer, still there seems little room to doubt his statement regarding the uselessness of another school of music in Chicago. The place is overrun with music teachers of all denominations and grades, so the suggestion of a new school, as conveyed in the subjoined letter, seems impracticable and altogether misleading.

"It has been proposed, continues the letter, 'to establish such a school in connection with the Chicago Orchestra Association, or at least that a close bond be formed between them. In this way the pupils could be made to realize the importance of orchestral concerts, and thus add materially to the income of that association. This could be done by making the attendance on the concerts part of the prescribed curriculum, and also by selecting many members of

the faculty from the principals of the orchestra—making such members of the faculty known in every city and town in which the orchestra gives a performance.

Concerts an Advertising Medium.

"When you consider that 90 per cent. of the pupils studying music in Chicago come from out of the city, you will understand what a great advertising medium the orchestra concerts will be. It is confidently expected that the new business that will be attracted to the new institution under the conditions described will be much more than enough to cover Mr. Thomas' salary."

It is proposed to have a board of directors composed of business men, who shall have entire charge of the financial management. Instead of starting an entirely new enterprise the plan is to "get control of at least one of the existing schools of music in Chicago, whose present revenues amply cover its present necessary expenses, so that whatever capital is put into the institution will remain intact."

The letter and scheme purport to emanate from Edmund F. Bard, a gentleman whose qualifications as a promoter of conservatories and national institutions are yet to be proven. It would not be surprising, however, if Mr. Bard were found to be the medium through which a certain musician (a member of the Chicago Conservatory) was endeavoring to bring to a climax certain schemes of his own which he has long cherished, but which, owing to his own unpopularity, could not be advocated publicly by himself.

It is untrue to state that 90 per cent. of the pupils studying music in Chicago are from out of the city. The statement is evidently founded on the statistics of the Chicago Conservatory, the few pupils it had being mostly from the country, as Chicagoans looked askance on an institution whose character for unreliability was well known. What redress had anyone who paid in advance if the institution was declared bankrupt before the end of a term? And this is precisely what happened. Money was taken for lessons to be given almost up to the present time, when it was well known that the conservatory was to be closed and go out of existence June 23. With regard to the percentage of pupils, I have interviewed the leading schools and private teachers, and they agree that such a statement is absurd. While it is true that pupils come from all parts of the country to study in Chicago, still it is hardly to be credited that for every pupil yielded by our big Chicago there are nine from the cities and country tributary to it.

An all important reason why the Orchestral Association would not venture into the conservatory business is the antagonism which it would experience from the existing colleges who contribute to the weekly concerts. The pupils of the Chicago Musical College, the American Conservatory, and the Gottschalk Lyric School are induced by every possible means to attend the Chicago orchestral concerts. It is explained to each pupil that it is a most important part of a musical education to attend concerts of such educational value.

In the American Conservatory, for instance, there are special classes for the discussion of the different works as they are performed, symphonies are analyzed and every possible care taken to render the works intelligible to the pupil from a musical and theoretical standpoint. The other colleges also employ various means to enhance the interest in the Chicago Orchestra, but if the association is going into competition the existing institutions will certainly decline further patronage to the orchestra. This city cannot support another music school. Where is the money for such a scheme to come from. The Orchestra Association has no power to buy out any institution; the Orchestra Association was never formed with the idea of opening a music school for any purpose, least of all to pay its debts. The orchestra will in the course of time become self supporting. Other similar organizations have risen from the slough of poverty and become prosperous, therefore why not the Chicago Orchestra? It has everything in its favor—the good

will of the public, the good will and ardent support of the various music schools, the good will of the principal teachers, nearly all of whom are season subscribers, and the retention of this patronage is very necessary. The policy, therefore, of the orchestra would appear to be somewhat suicidal if the plan as outlined be carried out.

It looks very much as if the Orchestra Association were being used as a cat's paw for the advancement of some private individual who by judicious pats of approval is hoodwinking the trustees into the belief that under their patronage anything can succeed and that there will be a big return for money invested. Big sums of money, indeed, would be required. To insure success a new institution would be obliged to offer some greater inducements in the way of teachers than we have at present. Members of the orchestra would certainly not be sufficient attraction. We have splendid teachers in Chicago, but they are not found in the orchestral body. We have teachers here difficult to surpass in the matter of accomplishment, although their names may not carry such weight as those in Europe. However, all these matters of detail can be discussed after the election of the board of directors. At present Messrs. Harper, Thomas, Gleason, Bard and the others are apparently resting from their manipulations, and it is to be hoped in a cooler climate than Chicago.

A Chicago daily newspaper remarks editorially that in the new conservatory as at present proposed we should have a music school which was not a commercial proposition. This is somewhat misleading, as the main inducement to the trustees of the Orchestra Association to go into the scheme was the chance of making a profit sufficiently large so that within two years the existing deficit of nearly \$18,000 would be wiped out. The Orchestra Association was at first inclined to regard the proposition favorably, but it occurred to some of the more conservative members that in the light of past events the golden promise story was not quite so rosy as it appeared at the outset.

The trustees argue if there is so much money to be taken out of a music school why did the Chicago Conservatory so ingloriously fail? And a more disgraceful failure has yet to be chronicled. When the teachers of this mismanaged institution asked for the money due them for lessons given, and which had been paid into the coffers of the conservatory, satisfaction of any kind was absolutely refused. There are musicians to whom the Chicago Conservatory is indebted all the way from \$10 to \$700. Some of the faculty are in consequence of the conservatory's methods in terribly straitened circumstances. And yet in face of these facts there are found persons who persist in desiring the Chicago Conservatory amalgamated with the Chicago Orchestra and the Chicago University. How can responsible, authoritative institutions become identified with such an ignominious undertaking as the Chicago Conservatory? Everyone connected officially with it disclaims responsibility. Mr. Straight, who is Ferdinand Peck's representative, will give no information. Mr. Sawyer, the superintendent of the building, is likewise uncommunicative. In fact, Mr. Sawyer, in an interview just prior to the closing of the Chicago Conservatory, stated that he did not know who was the responsible person at the head of the institution, and he referred all inquirers to Mr. Straight. But Mr. Sawyer is in charge of the Auditorium Building, where the conservatory was located, and he has the renting of the offices and studios; he must therefore receive rent from someone. To whom did he lease the seventh and eighth floors of the Auditorium for the requirements of the Chicago Conservatory? Of course the rooms may have been a free gift, but to whom? The teachers who have been defrauded want redress. Who can they sue? There are or have been three factors in the Chicago Conservatory:

The Peck estate,

The Auditorium Association,

The Chicago Conservatory stockholders, and which of these possesses present financial responsibility is a question there are many anxious to see solved.

With regard to the proposed directorship of the school as planned, Theodore Thomas is no longer a young man, and however great his mentality, still even he cannot run against the sands of time and devote energies which would impair his physical condition. He has, at present, an immense work on hand and during an arduous season would scarcely be able to give personal attention and supervision to a music school such as the one proposed. To be a mere figure head and draw a salary for the use of his name on the prospectus would be distasteful surely to a man of Theodore Thomas' reputation. If he were director or president he would carry out the duties of such office and the consequent result would in all probability be that the heavy demands on his time would force him to relinquish the orchestra, and the orchestra is not yet sufficiently mature to stand without Mr. Thomas.

To dissolve the scheme to its component parts one finds E. F. Bard, of whom nothing is known in connection with

musical enterprise, and whose profession is stated to be that of accountant, projecting a colossal music school. Now what object has this strange Mr. Bard in developing such a scheme if not to benefit some person not mentioned. One finds also that Frederic Grant Gleason has long cherished the hope of an amalgamation, such as that proposed, and with the assistance of William H. Sherwood has endeavored to bring matters to a climax. One finds also that it is possible in the event of such amalgamation that Mr. Gleason would be the real president, with the entire institution under his control, and the name of Theodore Thomas used merely for diplomatic reasons. There are, in fact, no end to the peculiar discoveries which can be made, but it would not be surprising if the Sherwood institution were inveigled into the scheme.

The coming season will see many changes, but none of more striking importance than the vast improvements made in Kimball Hall. The old place is scarcely recognizable, so skillfully has the building been transformed. The studios and various recital halls are almost ready and bid fair to rival in popularity any in the city.

The last concert of the season at Kimball Hall was that given by a Kowalski pupil, Miss Beatrice Fischer, soprano, and it is probable that the first concert of the coming season will also be given by a Kowalski pupil.

Mr. Kowalski teaches in his studio at Kimball Hall Monday, Thursday, Friday and Saturday of each week.

Other teachers who for two days a week may yet be found in Kimball Hall at work are Alva Clippinger, Emil Liebling, Joseph Vilm, Earl Drake and L. Gaston Gottschalk. The summer term is nearly over and then most of them will flit to other districts until the middle of September.

Plans for a hall seating 2,500 are ready in the office of a prominent architect, and the place of location is already decided. Rumor has it that the Chicago Orchestra will be one of the first to be interested. Alterations are proposed for the Auditorium and permanent opera is not unlikely. However, managers propose and the people who have the money dispose. But time will show.

The allurements of an old-fashioned pantomime! Such are scheduled to be given at the Studebaker during the three weeks English opera holds sway at the Auditorium.

Congratulations to genial Manager Pardee. His first grandchild arrived last Wednesday.

The Apollo Club announces the engagement of the following artists for the "St. Paul" and "Messiah" concerts: "St. Paul"—Miss Effie Stewart, soprano; Miss Mabelle Crawford, contralto; W. H. Rieger, tenor, and Julian Walker, bass.

"Messiah"—Mrs. Minnie Fish Griffin, soprano. Mrs.

A. B. Jordan, contralto; Charles Humphrey, tenor, and William Ludwig, bass.

From Des Moines comes news of the success obtained by Mrs. Charles S. Hardy, at the Midland Chautauqua, last week. She was the only pianist giving a recital and played the following program:

Prelude Bach
Pastorale Scarlatti
Romanze, No. 2 Schumann
Faschingschwank (Allegro) Schumann
Prelude Heller
Ich Liebe Dich Grieg
Etude, Mignonne Schutt
Polonaise MacDowell
Spring Song Mendelssohn
Scherzo Mendelssohn
Etude Chopin
Valse, E minor Chopin

The Des Moines Leader, commenting upon Mrs. Hardy's performance, said:

From the standpoint of the artist, the piano recital by Mrs. C. S. Hardy, assisted by Grant Hadley, baritone, was perhaps the most interesting feature of "Music Day." Des Moines has learned to think so well of Mrs. Hardy and her accomplishments that praise at this time would be superfluous.

The Daily Ohio Capital praised Mrs. Hardy's performance in the following terms:

The piano recital by Mrs. C. S. Hardy was the feature of the morning. Mrs. Hardy is one of the most talented of the pianists in Des Moines, and many persons from the city attended her program, which was given at 11 o'clock this morning. Mrs. Hardy plays with much expression and has a beautiful touch, and her numbers were all generously applauded this morning. She was assisted by Prof. Grant Hadley, who sang a number of vocal selections, accompanied by Miss Emelyn Hicks. The program given by Mrs. Hardy and Prof. Hadley presented much variety and good taste.

Eastern managers are coming West for tenors. The latest acquisition to the list of Henry Wolfsohn is that promising young artist, Glenn Hall. Mr. Wolfsohn has exercised his usual perspicacity in selecting Mr. Hall and no doubt the arrangement will be advantageous to both parties.

A Godowsky Pupil.

While the full effect of Mr. Godowsky's influence upon Western art cannot thus early be accurately measured, it is plainly to be seen that "the Godowsky pupil" is to be a factor in piano circles as "the Liszt pupil" has been in the past. Among his pupils who this year are venturing into the concert field Mrs. Theodore Worcester, of Aurora, Ill., is little known to the larger public. For several years Mrs. Worcester has had considerable local reputation throughout Northern Illinois as a pianist and teacher, but hitherto the exigencies of her work have prevented her from giving recitals outside a limited section. During the past three years Mrs. Worcester has studied with Mr. Godowsky and has acquired a varied and unique repertory under that master's guidance. She has had the courage to depart from traditional recital programs and to attempt the interpretation of Russian music, one of her programs being exclusively devoted to Russian composers. Although Mrs. Worces-

ter still regards herself as a student, Mr. Godowsky speaks of her work in highest terms and recommends her to the public as one who is bound to have great influence as an artist. With this recommendation it is safe to predict a remarkable success for this new pianist, the rigor of Mr. Godowsky as a critic is so uncompromising. If this young artist shall make the success her friends and master expect, it will be pleasant to think she is wholly an American product and American taught.

Frances Carey Libbe.

Among the contraltos who will be heard in important engagements next season is Frances Carey-Libbe, who has made splendid progress in her profession the last two years. Mrs. Libbe was very successful recently in Milwaukee and Minneapolis, as can be seen from the following items from the daily papers:

Frances Carey-Libbe in the part of Martha sang in excellent voice and with rarely good effect.—Milwaukee News.

Frances Cary-Libbe sang the contralto solos musically, artistically and, above all, sympathetically, her beautiful voice being particularly adapted to oratorio.—St. Paul Pioneer Press.

Frances Carey-Libbe, who sang the contralto solos in the Schubert Club's last concert, "Messiah," displayed exquisite art, and her glorious voice and excellent style brought her much deserved applause, particularly after her solo, "He Was Despised," which, next to Mr. Clark's "Why Do the Nations Rage?" was the most successful solo number of the evening.—Minneapolis Tribune.

Frances Carey-Libbe fitted well in the part of "Martha," voice and temperament being in accord with the whole.—Milwaukee Sentinel.

Emil Liebling's disciples are always to be found on the active list. I received an enthusiastic account of Homer Grunn's piano recital at Pipestone, Minn., July 19. July

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EDITH GRAMM,

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28 Miss Maude Jennings gave a charming recital, at which she played the following program:

Prelude in A minor.....Chaminade
Gavotte.....Rameau
Sonata, op. 49.....Weber
Serenade.....Lieding
Elfenfant.....Lieding
Florence Valse.....Lieding
Song of the Brook.....Lack
Etude and Valse.....Chopin
Twelfth Hungarian Rhapsody.....Liszt

Notwithstanding the torrid temperature Emil Lieding still manages to give his recitals to the summer class. The program of the last recital was as follows:

Prelude, op. 10.....MacDowell
Magic Fire Scene, Walküre.....Wagner
Barcarolle and Gavotte.....Rubinstein
Nocturne, op. 37, No. 2.....Chopin
Etude de Concert.....Schytte
Larghetto, from Concerto, op. 16.....Henselt
Prelude and Fugue in A minor.....Bach-Liszt
Concerto in E major, op. 59.....Moszkowski
(With second piano.)

Among returning Chicago musicians are Miss Mabelle Crawford, Mrs. Minnie Fish Griffin and the baritone Sydney B. Biden, who left America a year ago and who has obtained unusual success in Germany. Mr. Biden studied with D. Alva Clippinger and was a remarkably good singer before he went to Europe.

Lucille Stevenson-Tewkesbury is already engaged for several important concerts and bids fair to become one of the most popular sopranos of the country. Recent press notices are most encouraging, as will be seen by the following:

Miss Stevenson's voice is of a remarkable range, her high tones being large, open and perfectly placed. Added to this is a temperament decidedly musical, and intelligence that insures a scholarly reading of a most difficult text. The beautiful duos with Evan Williams, where the soprano and tenor blended exquisitely or nobly, as the sentiment required, were also endorsed.—The Evening Wisconsin, April 26.

Miss Stevenson was not a stranger to her audience, as she will be remembered as the charming soloist in the presentation of "Swan and Skylark" given last season. She has a sweet, clear, soprano voice, remarkably pleasing in quality and under perfect control, which, together with an easy grace of stage presence, lends additional charm to her singing.—Battle Creek Moon.

Miss Lucille Stevenson, soprano, of Chicago, was deservedly well received. She has a charming voice of good range and volume and of clear, sweet quality. In personal appearance she is very attractive, and all these good qualities combined make Miss Stevenson a very pleasing soloist.—Detroit Tribune.

Miss Stevenson sings with fine feeling and superior intelligence, her voice being a sweet, clear soprano of sufficient range and well disciplined.—Detroit Free Press.

A delight, all the more welcome in that it was unexpected, because the singer was unknown to a large extent in Saginaw, was the appearance of Miss Stevenson. Possessing a pure and sweet voice, she

sings with such feeling and expression as to completely carry away her audience. To her first number Miss Stevenson was compelled to answer the enthusiastic encore, but the audience had to be content with acknowledgments twice repeated for the second recall. A sweeter bit of vocalization than the "Hushen" is not often heard, and Saginaw will look forward with pleasure to a return visit from Miss Stevenson.—Courier-Herald, Saginaw.

So far the plans for next season are not in an advanced state. Some few of our singers have definite engagements, as for instance, Mrs. Genevieve Clark-Wilson with the Mendelssohn Club. Misses Buckley and Stevenson are also among the favored, but the instrumentalists, with few exceptions, are not so fortunate. The Spiering Quartet is booked well, as also Mr. Hyllested, who will make many more concert appearances next season than he has done of late years. Last year his work established him among the most favored of our Western pianists, notably at the Missouri State Teachers' Association meeting, where he made one of the great successes of the convention. Mr. Hyllested will re-enter the concert field under the best auspices, as he is already assured some of the best engagements.

FLORENCE FRENCH.

Sousa Gives a Dinner for Miss Montefiore.

WHILE in Berlin last month, Miss Caroline Montefiore, the well-known vocal teacher of New York, was the guest of honor at a dinner arranged by John Philip Sousa. Miss Montefiore was accompanied by one of her sisters, who is traveling abroad with her.

It was a delightful little company that the famous American bandmaster invited to meet Miss Montefiore, who, by the way, is a young woman of modest and gracious manner, with a happy, womanly faculty for making friends.

The dinner was served at Kroll's, and was as dainty and perfect in its appointments as could be. Sousa made an ideal host, always at ease, and broad and sympathetic in his conversation about men and things.

After the dinner the guests attended the concert by Sousa's Band, which was a brilliant success. About as many people as could be packed into the place attended, and there was the greatest enthusiasm for the "American March King." Sousa gave a concert in the afternoon of the same day, and it was estimated that 16,000 persons attended the performances given afternoon and evening and these were the largest audiences ever assembled at Kroll's Garden.

Sousa's tour in Germany has been a series of triumphs for him, but all of the enthusiasm has not made him haughty. He remains the same affable, genial and kindly

leader, beloved by the members of his band and admired by men and women everywhere.

From Berlin Miss Montefiore and her sister went to Dresden. After a brief sojourn there the young women will visit other German cities en route to Paris.

Miss Montefiore will return to New York about the first week in October, and resume her teaching at her private studio in the Ormonde, corner of Broadway and Seventieth street, after October 15.

Canadian Notes.

AUGUST 10, 1900.

AT his Canadian home, Gloucester street, Toronto, H. M. Field, of Leipzig, Germany, is busily engaged in conducting a summer session of piano instruction. Since Mr. Field is a remarkably talented teacher, as well as an artistic and brilliant performer, it is not surprising that during his short sojourn in America many students and professional musicians are taking advantage of the opportunity of placing themselves under his musical guidance.

It was a well known Canadian instructor, Mrs. H. O. Wilson, of Montreal, who received this valuable letter:

MOER ARRI, CRICKLEWOOD, July 28, 1899.

DEAR MRS. WILSON—I have great pleasure in expressing my opinion on the system invented by Miss Fletcher for teaching the elements of music to children.

It is a happy idea to represent in relief every sign of musical orthography, and to impress on the mind of the child the name, shape and function of each sign by games and stories which are associated with them. The pupil thus unconsciously imbibing the theory of music becomes a good reader, well prepared for higher studies.

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Yours sincerely, M. GARCIA.

In London, Ont., Miss Margaret Crooks, pupil of W. Caven Barron, recently gave an interesting piano recital. The assisting performers were vocal pupils of Miss Katharine Moore.

During the months of July and August there is somewhat of a calm in Canadian musical circles. Early in September teachers and students return from summer resorts, and then the educational storm begins.

The Oliver Willis Halsted Conservatory of Music closed its summer session July 28 after a very successful year. Professor Halsted left at once for his vacation. Miss Whitney went to Iowa, her home; Miss Bingham took a lake trip to Duluth and return; Miss Lesler remained to give lessons in voice culture through the month of August.

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Music Festival at The Weirs, New Hampshire.

It can be said with truth, and at the same time with much pleasure, that New Hampshire is a musical State, or rather, that the State possesses a great number of musicians and musical people. The gathering at the recent music festival at The Weirs was no doubt a representative one, and the earnestness, hard work and musicianly qualities stood forth in bold relief.

The work of the festival began on Monday evening, July 30, with a chorus rehearsal under the direction of Henri G. Blaisdell, to whom the music lovers of New Hampshire are indebted for so much. He is a thorough musician, loves his profession and is devoted to the advancement of music in his native State. His hard and continuous work during the week added materially to the success of the concerts; in fact, to him belongs the praise due for the training of the chorus and orchestra.

The morning of Tuesday was occupied by rehearsals and a lecture on "Music as a Stimulating Agent in the Development of the Child," by Prof. E. W. Pearson, of Philadelphia. This lecture, which was enjoyed by those present, was followed by an interesting and instructive discussion.

The first concert on Tuesday afternoon was given by State talent.

The first number was a piano solo by Master S. Dickey, of Milton, a former pupil of Carl Faelten, who is but fifteen years of age, his selection being a Polonaise by Liszt, and in the rendering of it he showed careful and conscientious training. Next was "Don' Yo' Cry, My Honey," by the Manchester Male Quartet, Messrs. F. B. Bower, O. R. Gilbert, Frank French and C. F. Good. Miss Violet Horne, of Lakeport, then played two piano solos, "Allemande," by Bach, and Nocturne, by Field. A song, "Ah, Love But a Day," by Mrs. H. H. A. Beach, by Miss Lillian H. Page, a soprano soloist of Laconia; an aria, "Now Joan Ardently," by Miss Florence L. Brown, of Concord; "The Spinning Song," from "The Flying Dutchman," by Miss Helen L. Tappan, of Concord; two selections, "A Bird and the Rose" and "One Spring Morning," by Mrs. Mabelle Hill True, of Laconia; "Summer Longings," by Schaecker, rendered by the Canolia Quartet of Laconia, composed of the following well-known singers: Miss Lillian H. Page, Mrs. Mabelle Hill True, Mrs. Elizabeth Dorr and Miss Emma Ladd Frye; a song by Miss Emma Ladd, and the waltz song from "Romeo and Juliet," by Miss Anna Lohbiller, made up the program.

After the morning rehearsal on Wednesday Rev. Dr. Charles L. Hutchins, of Concord, Mass., gave a lecture on "The Relation of Music to Worship."

The afternoon program was:

Aria, Ah, So True.....	Esterbrook
(With violin accompaniment.)	
Miss Lucy M. Hoyt, Portsmouth.	
Best of All Company.....	
A College Medley.....	
Dartmouth Male Quartet, Messrs. Thayer, Brooks, Thurber and Drew.	
Song, Danny Deever.....	Damrosch
Edward K. Woodworth, Concord.	
Song, The Bandolero.....	
Edwin H. Proctor, of Tilton.	
Violin solo, Les Echos, Fantaisie.....	
Miss Annie Blanche Kimball, Milton.	
Piano solo.....	Dickey
Played by the composer, Mark S. Dickey, Milton.	
Song, My Mother Bids Me Bind My Hair.....	
Miss Lohbiller, Boston.	
Songs—	
Fate.....	
On Stormy Coasts.....	
Albert Nute, of Littleton.	
Piano duet, La Marche Funebre.....	
Messrs. Benedict and Whittemore.	
Song, Abide With Me.....	
Miss Hussey.	
Aria, I Know that My Redeemer Liveth, from the Messiah.....	Händel
Mrs. Mabelle Hill True, Laconia.	
In Memoriam, A Poem.....	
Read by the Rev. Lorin Webster, Plymouth, president of the association.	
Song, Funs.....	
Albert Nute, Littleton.	

The program was divided into two sections, the second part being devoted to a memorial of J. Edgar McDuffee,

who has died since the holding of the last musical festival. He had always been a staunch supporter of the association from the first and for several years was its secretary. He had also been its acting treasurer and was a member of the program committee in 1897. He was born on September 8, 1863, and died March 25, 1900.

The memorial service was a beautiful tribute to the memory of Mr. McDuffee. The poem read by the Rev. Lorin Webster, president of the association, was written by an intimate friend of the deceased, and the large audience present testified to their appreciation of the tribute by their almost solemn silence—a silence that was far more demonstrative than the loudest applause would have been.

In the evening a concert of miscellaneous and chamber music was given, the following well-known artists assisting: The Dartmouth Male Quartet, Miss Margaret Murkland, of Boston; Miss Eula Brunelle, violinist, Manchester; Miss Lohbiller, of Boston; string quartet, Messrs. Blaisdell, Heindl and Schiller and Prof. Fred B. Bower, Manchester; Harry C. Whittemore, Manchester; Miss Helen L. Tappan, Bradford; Prof. Charles S. Conant, Concord; Milo Benedict, Concord.

Thursday commenced with a chorus rehearsal at 9 o'clock. Following this came the annual business meeting of the association, at which the following officers were elected for the ensuing year: President, the Rev. Lorin Webster, Plymouth; secretary, Ernest B. Folsom, Dover; assistant secretary, H. H. Gorrell, Laconia; treasurer, Ernest Cloutman, Dover; executive committee, the president and secretary ex-officio, C. T. Baldwin, Manchester, E. M. Temple, Nashua, and Frank E. Brown, Concord.

The financial report showed that the association had a balance of \$22.50 in the treasury at the commencement of the festival this year. This is a state of affairs that has not existed for a number of years, the balance having been formerly in the other direction.

At 11 o'clock an essay was delivered by Mrs. Reinhold Faelten, of Boston. She had chosen for her subject, "The Past, Present and Future of Music Teaching," and her lecture was practically illustrated by pupils from six to thirteen years of age, from the Faelten Pianoforte School of Boston. This lecture proved to be one of the most interesting features of the convention, and it was listened to with rapt attention by all present.

At 2 o'clock a full rehearsal of chorus, soloists and orchestra was held. At 3:30 o'clock there was a piano recital by Carl Faelten, of Boston, which was interspersed with songs by professional artists. The program was:

Songs—	
Who Is Sylvia?.....	
Spring.....	C. B. Shirley.
Chaconne, G major.....	
Scherzo and Rondo Presto, op. 23.....	Mr. Faelten.
Songs—	
Springtide.....	
Rockabye, Dearie.....	Mrs. McClelland.
Sonata, C major, op. 53 (dedicated to Count Waldstein).....	Mr. Faelten.
Songs—	
Love Me or Not.....	
The Years at the Spring.....	Miss Hussey.
Songs—	
Vulcan Song.....	
Fill Me Boy.....	Mr. Merrill.
Ballade, A flat major, op. 47.....	
Prelude, D flat major, op. 28, No. 15.....	
Polonaise, E major.....	Mr. Faelten.
Duet, Dews of the Summer Night.....	Miss Hussey and Mr. Shirley.

In the evening, at 8 o'clock, there was a concert of sacred music which was divided into two parts. The first part consisted of "The St. Cecilia Mass," by the chorus and the artists. The second part was of miscellaneous selections, the following artists assisting in the program: Miss Margaret Murkland, with orchestra; Mrs. McClelland and Mrs. Woodworth, Mr. Shirley, Mr. Merrill and Miss Hussey. Although there were no encores allowed, applause was liberally bestowed.

The exercises of Friday commenced at 9 o'clock with a chorus rehearsal in Music Hall. This was followed at 11 o'clock by a song recital by Miss Villa Whitney White,

who was assisted by Miss Mary B. Dillingham. Her program included many of the folk songs from the fifteenth century to our time, which had been arranged by H. Reiman, and other classical and standard selections.

At 3:30 o'clock a piano recital was given by Carlo Buonamici, of Boston, assisted by Mrs. McClelland, Miss Hussey, Mr. Shirley and Mr. Merrill.

Songs—	
Singing of You.....	Chapman
A May Morning.....	Denza
	Mrs. McClelland.
Six Variations, op. 34.....	Beethoven
	Signor Buonamici.
Song, Blow, Blow, Thou Winter Wind.....	Sargent
	Mr. Merrill.
Impromptu, op. 36, No. 2.....	Chopin
Berceuse, op. 57.....	Chopin
	Signor Buonamici.
Song, Dear Love, When in Thine Arms I Lie.....	Chadwick
	Miss Hussey.
Tarantelle, op. 43.....	Chopin
	Signor Buonamici.
Songs—	
I'll Sing Thee Songs of Araby.....	Clay
Don Juan's Serenade.....	Tschaikowsky
	Mr. Shirley.
Rhapsodie Hongroise No. 9.....	Liszt
	Signor Buonamici.

The closing concert, at 8 o'clock, proved a fitting climax to a gathering that has been eminently successful throughout. It consisted of a grand concert of operatic excerpts, and the program was as follows:

Selections from Rienzi.....	Wagner
	Blaisdell's Orchestra.
Light as Air, from Faust.....	
Chorus and Miss Hussey.	
Violin solo, Fantaisie, from Faust.....	
Miss Eula Brunelle.	
Romanza, from La Gioconda.....	
(With orchestral accompaniment.)	
Mr. Shirley.	
Gavotte.....	Chorus.
Concertstück, in C sharp minor.....	
Miss Margaret Gorham.	
The Toreador's Love Song.....	
H. H. Gorrell.	
Scene and aria from Der Freischütz.....	
Mrs. McClelland, with orchestra.	
The Pilgrims' Chorus, from Tannhäuser.....	
Laconia Male Chorus.	
Spring's Message.....	Chorus and artists.
Concerto.....	Schumann
Bernadette Dufresne.	
Aria, from Salvator Rosa.....	Mr. Merrill.
Aria, from Gioconda.....	Miss Hussey.
Scene and Prayer from Cavalleria Rusticana.....	Chorus and artists.

The complete list of those taking part is:

Mrs. Jessie A. McClelland, soprano.....	New York
Miss Margaret Murkland, soprano.....	Boston
Miss Villa Whitney White, soprano.....	Boston
Miss Anna Lohbiller, soprano.....	Boston
Miss Adah Campbell Hussey, contralto.....	Boston
Clarence B. Shirley, tenor.....	Boston
Leverett B. Merrill, bass.....	Boston
Carl Faelten, pianist.....	Boston
Sig. Carlo Buonamici, pianist.....	Boston
Miss Margaret Gorham, pianist.....	St. Johnsbury, Vt.
Miss Bernadette Dufresne.....	Three Rivers, P. Q.

STATE TALENT.

Mrs. Mabel Hill True.....	Laconia
Mrs. Katherine Call Simonds.....	Franklin
Miss Florence L. Brown.....	Concord
Miss Lucy M. Hoyt.....	Portsmouth
Miss Lillian Page.....	Laconia
Miss Sara Wilder.....	Tilton
Albert Nute.....	Littleton
Fred. B. Bower.....	Manchester
Charles S. Conant.....	Concord
Henry H. Gorrell.....	Laconia
Edwin H. Proctor.....	Tilton
Edward K. Woodworth.....	Concord
Miss Violetta B. Horne.....	Lakeport
Miss Helen M. Tappan.....	Bradford
Miss Lillian Robinson.....	Concord
Miss Anna Melendy.....	Nashua
Miss Helen Ward.....	Nashua
Mark S. Dickey.....	Milton
Harry Whittemore.....	Manchester
Milo Benedict.....	Concord
Miss Annie Blanche Kimball.....	Milton
Miss Eula Brunelle.....	Manchester

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Clarence D. Mooney.....Newport
Miss M. Josephine Page, accompanist.....Laconia
Miss Anna Melendy, accompanist.....Nashua

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Mrs. Mabel Hill True.....First soprano
Miss Bernice Fuller.....Second soprano
Mrs. Emma Ladd.....First alto
Miss Maud Weymouth.....Second alto

The Manchester Quartet, male voices—
Prof. F. B. Bower.....First tenor
O. R. Gilbert.....Second tenor
Frank French.....First bass
C. F. Good.....Second bass

The Dartmouth Quartet, male voices—
Roy B. Thayer.....First tenor
Robert H. Brooks.....Second tenor
Charles F. Furber.....First bass
Charles A. Drew.....Second bass

LECTURERS.

Miss Villa Whitney White.....Boston
Mrs. Reinhold Faelten.....Boston
Prof. Enoch W. Pearson.....Philadelphia
The Rev. Dr. Charles L. Hutchins.....Concord, Mass.

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These programs show that the concerts of the eleventh annual convention of the New Hampshire Music Teachers' Association were of a high standard, higher than any heretofore attempted. The chorus numbered about 150, with a preponderance of sopranos, but a fine body of contraltos and basses, the tenors being the only weak part, their number being entirely inadequate for the proper balance of the music. The work of the chorus, however, cannot be praised too highly. Until their arrival at The Weirs on Monday morning they were utterly in ignorance of what works were to be sung or what music had been allotted to them. Few, if any, came as a whole musical organization. The majority were teachers of music and singers in choirs in various parts of the State. But they brought with them an enthusiasm that was prepared to overcome all obstacles and a knowledge of music that went far toward that end. It was one of the most interesting parts of the festival—to see the work done by that chorus. An absolutely unknown piece of music would be read through twice, and then with perhaps two more readings for a little shading they seemed to grasp what ought to be done, and, what is far more to the purpose, did it. When one has heard the ragged work done by choruses that have had a year's preparation for a musical festival the work of the New Hampshire chorus cannot be praised too highly. And how faithfully they worked! Their rehearsals were long and tedious, and came early in the morning, between concerts of the afternoon and evening, in fact, whenever there was a spare moment; but they were all as interested in doing their share of the work well at the last rehearsal on the fifth day as on the evening of the first.

Henri G. Blaisdell, under whose direction the chorus was trained, is well known throughout New England, as well as farther afield. He is devoted to the interests of the association and spared no pains to make the programs successful. From morning until night he was at work, either with chorus, soloists or orchestra, and appreciated fully the efforts of all those who aided him. Mr. Blaisdell is the director of his State, as well as of the neighboring State of Vermont. In New Hampshire alone he conducts at eleven music festivals during the year, which are given in various of the larger cities. His music library is one of the largest in the country, consisting of over 4,000 volumes, and he has applications from nearly every State in the Union for scores or orchestral parts of both vocal and instrumental music. He has, perhaps, been the greatest factor in the advancement of music in New Hampshire than any other one person. For be it said New Hampshire is not just now beginning to be musical; it has been known as a musical State for years and the meetings of the association have been always attended with praiseworthy numbers of the musicians interested. During the winter series of concerts are given throughout the State

by Mr. Blaisdell and his orchestra, and he is the authority for matters musical in that part of the world.

Mrs. Jessie A. McClelland, soprano, of New York, made her debut at this festival. She scored a success not only for her voice, which is of a fine quality, but for the skill with which she uses it. Perhaps her best number was the scene and aria from "Der Freischütz," which she sung with breadth of style and expression. She made warm friends at this festival, who are all anxious to hear her again. She will probably be heard in concert during the coming season in some of the large cities, as it is her intention to continue in the work so auspiciously begun.

Miss Margaret Murkland, Boston, has a dramatic voice of much power which has been well cultivated. She possesses much temperament and is destined if she decides to enter the professional field, to achieve much success.

Miss Anna Lohbiller has sung in concerts through the South and East and is always a favorite with her audiences. She is well known in Boston, where she has been often heard in concert. Miss Lohbiller is soprano of the leading church in Manchester, N. H., and it is expected that she will sing in some of the many concerts arranged for the coming season.

Miss Villa Whitney White is well known locally as a lecturer and singer.

One of the best known contraltos of Boston is Miss Adah Campbell Hussey. She has only been doing public work for the past two or three years, but in that time has made a high place for herself. Her voice is of a beautiful quality, rich and deep, she is musical to her finger tips and possesses a personality that gains the favor of her audience the moment she appears before them. Her work is never slighted in any way, no matter how small or trivial the song or place. She sings with a finished style and a depth of interpretation that are remarkable in so young an artist. She has sung with much success throughout New England, and is destined for a wider sphere whenever she cares to make the advance. In the memorial service for Mr. McDuffee she sang "Abide With Me" with a depth of feeling that placed the selection on a very high plane, far above the music itself. After the close of the festival Miss Hussey left for the mountains, where she will spend her vacation, taking a much needed rest after the hard work of the winter.

Clarence B. Shirley is a tenor who has sung at a large number of festivals in the South as well as in the Middle and New England States. His voice is a high tenor with a robust quality that enables him to have a wide choice in the selection of his songs. He sings with breadth, beauty and fine technic. This year he will be heard in concerts, as he has signed with Henry Wolfsohn, who will manage his tour. His success with his audiences was all that the most exacting artist could wish.

Leverett B. Merrill sang in the "Messiah" at St. Johnsbury, Vt., in April last, and was immediately engaged for the midsummer festival. His voice is one of those big, deep bass voices so rare in these days of baritones, and yet he sings E above the staff. His voice is admirably suited to Gounod's "Vulcan Song," which he sang Thursday afternoon with a spirit and swing that were electrifying. Mr. Merrill is bass of the quartet choir of King's Chapel, Boston.

The playing of Carl Faelten is so well known that it is unnecessary to say more than that he gave one of the most enjoyable programs of the week. His reputation is so well established that words of praise are superfluous.

Mrs. Reinhold Faelten charmed everyone who heard her with her gracious manner and conversational style of lecturing. Each individual felt they were being talked to personally, and the illustration of the Faelten Fundamental System, as given by the half dozen little children from the Faelten Pianoforte School of Boston, was one of the most talked of events of the convention. She is a remarkably bright, clever woman, thoroughly imbued with the seriousness of education, particularly where music is concerned. She grasps her subject so completely that

her audience is at once in sympathy with her, and at the end of the lecture longs for more. The close attention paid to all she said by an audience of music teachers and musicians was of itself all that was needed to indicate the absorbing interest of those present. The children who played came without any special preparation, none of them knowing they were to play until a day or two before they left for The Weirs. It was not only interesting, but fascinating to see the work they did.

Special mention is made of Miss M. Josephine Page, of Laconia, and Miss Anna Melendy, of Nashua, who bore the burden of the accompanying. It was expected there would be other accompanists, but from a variety of circumstances, Miss Page and Miss Melendy were the only official ones. Well did they do their part of the work, and from all the artists present as well as from the chorus came warm words of praise for the splendid quality of their playing. They were in demand from morning until night, but were always ready to answer all requests for their services, with an untiring, unhesitating promptness. They were delightful accompanists, following the singer's lead admirably, reading at sight well, and scoring a success with each and every one for whom they played.

Carlo Buonamici is one of the younger pianists who is rapidly coming to the front. His playing is most sympathetic and appeals to the audience as individuals. He accepted a most enthusiastic encore on Friday afternoon, playing a short piece after the Liszt "Rhapsodie Hongroise." At the close of the concert Carl Faelten was one of the first to offer his compliments and congratulations.

That all went so well and smoothly through the week is in great part due to the hard worked but enthusiastic president, the Rev. Lorin Webster, of Plymouth. His presence alone would have been sufficient to smooth many difficulties, but his judgment was true and clear. He devotes himself untiringly to the best interests of music, giving much of his time for the benefit of the Association of which he is the head, and of which he will be the head as long as he will accept the position, with its responsibilities and cares.

* * *

Notes of the Festival.

No more beautiful place in the State of New Hampshire could be found for the meetings of the Association than The Weirs, on Lake Winnepesaukee. The lake stretches out in front of the hotels, with a background of mountains that constantly change in color and outline as viewed from various standpoints. The lake is—so the writer was told—rather a treacherous one, as sudden squalls are apt to arise, but its beauty cannot be denied. The shores are wooded to the water's edge, and a trip around the lake, stopping at different landings, is one of the "sights" of the week.

The location of the auditorium in which the concerts are held is most unfortunate. The railroad track, with its constant passing of trains, switching freight cars and the general confusion attendant upon a busy road runs close on one side of the building, while on the other side is the lake, almost equally close, with the screeching of whistles from steamboats and launches, that goes on all day and far into the night. When a train passes the building with a roar and a rush it is impossible to hear either voice or instrument, disconcerting the artist in the midst of an "effect," and almost as unpleasant for the hearers. Perhaps some benevolent citizen of The Weirs will donate a piece of land farther away from the noise before the convention meets next year. As the building has made one long trip from, I think, Concord, a short ride in the town will be a mere nothing.

The lack of preparation for the chorus work made a great amount of work fall upon everyone concerned—chorus, artists, conductor, accompanists and orchestra. Could the chorus come to The Weirs prepared as far as knowing the notes and words of the music to be sung was

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concerned it would simplify matters and be a cause of rejoicing, for the strain of so much rehearsing told upon everyone, although it would have been greater had not the weather, quite unexpectedly, been cold. In the usual fervid heat of summer it would have been absolutely exhausting to be shut up in a hot building all day and evening, as the chorus was obliged to be.

The programs were many of them too long, but this is a fault that was at once recognized and will be corrected another year.

Milo Benedict, teacher of music in St. Paul's School, Concord, N. H., one of the soloists on Wednesday evening, was assisted at the second piano by Miss Lillian Robinson, one of his pupils. Mr. Benedict, when a student in Europe, was a pupil of Liszt. During this time he played for Rubinstein a barcarolle by that composer, who afterward played the composition for Mr. Benedict, showing him exactly how he wished it played and interpreted. In America Mr. Benedict studied theory with J. K. Paine, of Harvard College.

"No encores" was printed on nearly all the programs, and the rule was strictly adhered to, but the artists were by no means uncertain as to the enjoyment and appreciation of the audience.

Several former and present pupils of Carl Faeltlen came from various parts of New Hampshire for the recital he gave on Thursday afternoon. One teacher from Claremont brought two pupils to be benefited by hearing such an artist.

Mr. Faeltlen remained at The Weirs until Saturday morning, when he returned to his country house at Lake Sunapee for the remainder of the warm season.

H. H. Gorrell, of Laconia, possesses a voice that, cultivated and properly trained, would put him in the front rank of singers at no distant day.

Miss Ada M. Aspinwall, of Concord, where she has a large class of pupils, came to the Friday concerts, returning on the special train that left after the evening concert. Miss Aspinwall has been a regular attendant of the festivals until the present year.

Eula Brunelle, the young Manchester violinist, has made great progress in her profession during the past year. She will continue her studies with Mr. Hoffman, of the Boston Symphony Orchestra, the coming winter.

Miss Hussey studied during the past winter with the late Charles R. Adams.

Prof. Enoch W. Pearson, who lectured on Tuesday morning, is president of the Philadelphia Music Teachers' Association.

Thanks are due for many courtesies received from officials of the Association and others. The week was most enjoyable in every way.

Campanari Rusticating on the Jersey Coast.

Campanari, unlike the other artists of the Metropolitan Opera Company, did not go to Europe this year, but is rusticating on the Jersey coast, near Long Branch. At present most of his time is taken up with the new operas that he is to sing this coming season. Among them will be "La Bohème" and "La Tosca." He will be the principal baritone at both the Worcester and Maine festivals. This week he will sing at a large musicale that is to be given at Newport.

Free Scholarship.

A free scholarship will be awarded by the Utica, N. Y., Conservatory of Music in each of the following departments: Piano, vocal, violin, theory and elocution. The competition will take place September 12 in the conservatory. Competitors in the musical branches must be able to read music and play an instrument or sing. Names of competitors must be received before September 1.

Musical . . . People.

The Darien Musical Association met at Darien Centre, N. Y., on the 4th.

Miss Maude Farrand gave a musicale at her studio, No. 31 Broadway, North Tarrytown, N. Y., in July.

The first meeting of the newly organized male chorus was held at the Church of the Good Shepherd, Menasha, Wis., in July.

Miss Elizabeth Crocker, of Gold Hill, N. C., who is the guest of Captain and Mrs. L. D. Parker, gave a piano recital at J. W. Kistler's in July.

Miss Jessie Climer entertained at her home in Vigo, Ohio, recently, with a musicale. Miss Ella McKee and Miss Helen Bliss gave the program.

The pupils in music of William H. Shaw gave a vocal recital before a few invited friends in the parlors of the Baptist church, Olean, N. Y., July 27.

A recital was given at the Christian Church, Tarkio, Mo., last week, by Miss Evalina Thomas, of Boston, assisted by some of Tarkio's most accomplished musicians.

Miss Ada Cooper, organist at the First M. E. Church, Meadville, Pa., has resigned her position on account of ill health. She will go to Venezuela, South America, in the near future.

An informal musicale was given at the Casino, Springfield, Mass., on the 2d, to which the friends of the participants were invited. Miss Margaret Rood sang and Mrs. Evans played a selection from Schubert.

At the recent meeting of the Schenectady (N. Y.) Choral Society it was unanimously resolved that the work of the society be continued and that Prof. F. P. Denison, of Albany, be, if possible, employed for the coming season.

A new musical organization has been formed in Allegheny, Pa., called the Golden Rod Quartet. It comprises the following members: Charles Lee, William Curtz, Frank Courtright, William Reed, with Carl Axthelm as pianist.

The Aeolian Mandolin Club, a new musical organization, has been formed at Minneapolis, Minn., with the following well-known musicians as members: James Boynton, William Kimball, George R. Overmire and Fred Kimball.

A recital was given at the residence of Mrs. Angie Becker, Eldorado, Kan., Friday evening, July 27, by Effie Morgan, W. P. Hunt, Joe Thompson, Mrs. Black and Miss Becker, and presentation of certificate of proficiency by Mrs. F. De Grasse Black, B. M.

The Musical Conservatory of the College of Shenandoah, Ia., Professor Chatfield, director, presents fine piano recitals. The first took place recently when Miss Louise Palmer, the graduate, presenting the program, assisted by Mrs. Pearl Van Buskirk and Miss Chrystal Ferguson.

The first free organ recital of the series of 1900 was given by Mrs. Roy A. Bruce, in the Presbyterian Church, Penn Yan, N. Y., on Friday afternoon, August 3, at 4 o'clock. As was announced last week, Mrs. Bruce will be assisted by Edgar Stowell, of Elmira, violinist; Mrs. Remsen Kinne, pianist; Mrs. Thomas L. Davies, of Bayonne, N. J.; Miss Bertha Potter, of Ovid, Mich.; Mrs.

Saunders Stewart, Miss Mary E. Cornwell and William S. Cornwell, vocalists.

Miss Grace Mae Clare, who has been studying vocal culture with Miss Thursby in New York the past year, has returned to her home, Elm street, Springfield, Mass., where she will spend the month of August. September 1 she will return to New York and will continue her studies with Miss Thursby.

From 11 to 1 o'clock July 28 a musicale was given at the North Broadway residence of Mrs. W. B. French. It was in aid of the book fund of the Saratoga (N. Y.) Athenaeum, founded some years ago by the late Nathan Shepard, and which has become one of the most popular institutions of the Springs.

Keuka College has established a department of music and elected Miss Julia Ball and D. D. Lash as instructors. Miss Ball is a member of the American College of Music and is proficient in teaching both organ and piano. Mr. Lash, instructor in vocal music, is a graduate of the department of music in Hillsdale College.

At the meeting July 28 of the music committee of the State Federation, Miss Ray Law Sponcer, of Newman, Ga., was awarded the scholarship in the gift of this committee to the Chicago College of Music. Arrangements were made on this same occasion for sixteen afternoon concerts during the inter-State fair in the fall.

The concert committee of the Choral Society, of Washington, D. C., has issued a special edition of the Choral Society Bulletin, to keep the members and supporters of the society posted as to what is being done. Ericsson Bushnell has been engaged to take the part of Elijah. Mme. Clementine de Vere will probably be the principal soloist for the "Messiah."

There was a large audience at the concert recital at the Reformed Church, Port Jervis, N. Y., July 30, given by E. K. Spring, assisted by Miss Ada May Greenleaf, Miss Lallah St. John, Dr. Benj. V. E. Dolph and Henry Stoll.

Miss Alice Richards gave a piano recital at Canton, Ohio, in July for the senior members of her class, in which two Massillon musicians participated.

The main auditorium of Salem Street Congregational Church, Worcester, Mass., was crowded one night in July at the concert given by the pastor, Rev. J. A. Hultman, vocalist, assisted by his private secretary, Otto Messler, pianist, and the pastor's son, Paul Hultman, pianist. Miss Olga Engstrom, soprano, gave selections, and the choir of the church also assisted.

A concert was given before a large and appreciative audience in the town hall, Mattapoisett, Mass., late in July under the auspices of the Universalist church. The talent comprised the Dennison male quartet, which includes Ellis L. Howland, Ernest C. Read, Walter H. Bassett and Dr. W. C. Macy; Miss Florence Purrington, violinist; Rev. H. B. Taylor, reader, and Alton B. Paull, pianist.

Round Lake people have not enjoyed for some time such a musical treat as was had at the initial concert of three, given under the management of Ben Franklin, of Troy, N. Y. It was a veritable Trojan concert, as Miss Olive Pulis, Mr. Franklin, Mr. Lindsay and Mr. Stein claim Troy as their home, and Mrs. Arthur C. Echiller, as Miss Isabelle Edmonds, began her musical career in that city.

At Tate Springs, Tenn., Mrs. Caylor, of Tennessee; Miss Fuller, of Georgia; Mrs. McDaniel, of Georgia; Miss Thompson; Mr. Otis, of Georgia; Mrs. Brown, of Alabama; Mr. Crump, of Tennessee; Mrs. Dorgan, of Mobile, Ala.; Mr. Traylor, of Georgia; Professor Peliterni; Mrs. Cayle, of Tennessee; Miss Martin; Mrs. Sanner and Miss Roberts, of Alabama, gave a musical July 28.

A number of the local musicians met by special appointment in the parlors of the National Hotel, Erie, Pa., last week, where they arranged a delightful soirée. Among

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BARITONE.

those present were Miss Mamie Seachrist, Miss Gertrude Seachrist, Miss Bohen, Miss Schleicher, Messrs. Froess, Koenig, Fennessy, Mr. and Mrs. Gannon, Mr. and Mrs. De Cert, of Chicago, Mr. and Mrs. Schleicher and Rev. and Mrs. J. Frederick.

Central City, Col., boasts of her amateur musicians, both vocal and instrumental. The latest musical organization is that of the Crescent Concert Orchestra, a feature being that three of its members are ladies. Its membership is as follows: Miss Inez Richards, Miss Ella Lintz, Miss Rosa Lintz, Banillo Orio, William Richards, Joseph Schulties and F. Clayton Lintz, leader.

A concert was given at the Port Norfolk, Va., Baptist church July 31. Among those who took part were Miss Angie Fitzpatrick, of Bedford City; Miss Maggie Gaskins, of Portsmouth; Miss Colie Lovell, of Manchester; Mrs. Ida B. Lloyd, of Manchester; Miss Dos. Skinner, of Norfolk; William Morris, George Lightly, Miss Louise Prosser, Frank Skinner, Mrs. S. B. Carney and Miss Linnie Mae Hamar, of Atlanta, Ga.

A piano recital was given at Clifton Springs, N. Y., on the 2d, by the graduates from Miss Leonard's music class. The graduates were Miss Meta White, of Phelps. and Misses Gertrude Wells, Anna Packett, Rita Lisk and Jennie McGinnis, of Clifton Springs. They were assisted by Misses Fannie Gillett and Calla Beall, pianists, and Mrs. John Fox and Miss Chipman, of Chicago; Miss Wells, of Rochester, and Mr. Collison, of Philadelphia, vocalists.

Word has been received in Canonsburg, Pa., from Andrew Carnegie stating that he will present St. Thomas Episcopal Church with a pipe organ as soon as the new church building that is about to be erected on the lot recently given by Daniel Day for the purpose is completed. This is the second organ that Mr. Carnegie has given to Canonsburg, the one erected a short time ago at the Greenside Avenue U. P. Church having been the gift of the steel king.

Miss Alma Loftland entertained a number of her friends with a musicale in July at her home, 17 West Southern avenue, Springfield, Ohio, in honor of her guest, Miss Catherine Merriman, of Wilmington. Other guests of honor were Miss Lytle and Miss Dyer. A program was rendered by the Misses Nettie Munz, Anna O'Toole, Blanch Gallagher, Mae Llewellyn, Catherine Merriman, Nellie Forgarty and Rose McCormick, and Messrs. George Murphy and Constantine Link.

At Port Washington, L. I., August 8, a cantata entitled "The Flower Queen," was given at the First Methodist Episcopal Church, under the management of Mrs. M. Cook, of Brooklyn. Among those who assisted to make the entertainment a success were Miss L. Brown, Mrs. Isaac Willets, the Misses Ida Jones, Ann McLean, Maude Mackey, Mabel Hulst, Bertie Stuyvesant, Edith Bird, E. Louise Mackey, V. Stuyvesant, Florence Brown, M. Etta Whitmore, Mrs. Stephen H. Mackey, Charles R. Weeks and Arthur Jones.

The Symphonic Quartet, a musical organization, which is one of the best of the kind in St. Joseph, Mo., entertained fifty of its friends July 28, at the home of Mrs. C. O. Stewart, in Wyatt Park. The members of the quartet are Mrs. C. O. Stewart, Mrs. F. A. Wheeler, Mrs. E. L. Platt and Miss Nelrose Koch. Miss Koch is violinist, and the other members are pianists who were members of the old Wyatt Park Philharmonic Club, which for several years was an important factor in St. Joseph music circles under the efficient direction of Mrs. Stewart.

At Indian Springs, Ga., a concert was given at the Wigwam on July 24. The artists who participated were: Miss Bessie Gibson, Opelika, Ala.; Miss Marion DeS. Daniels, St. Louis, Mo.; Mrs. Hugh Chambers, Macon;

Mrs. Walter Grace, Macon; Miss Sallie Joe Hurst, Waynesboro; Misses Sadie and Bessie Loeb, Columbus; Miss Mattie Lee Quinney, Waynesboro; Miss Fannie Stevens, Macon; Miss Estelle Stevens, Macon; Morris Loeb, Columbus; Signor Frosolono, Naples, Italy; A. Paull, Copenhagen, Denmark; Miss Maud Wilder, Macon, and Wurm's Orchestra, Atlanta.

Following the example of Kansas, Oklahoma has decided to hold an annual musical jubilee, and circulars have been issued giving the rules, regulations and selections for contest of the first annual meeting to be held at Enid, Okla., November 14 and 15, 1900. The general manager is W. O. Cromwell; secretary and treasurer, F. H. Letson; corresponding secretary, W. W. Anderson. Chorus of mixed voices, not less than thirty in number—First, "Then 'Round About the Starry Throne," from "Samson," by Handel; second, "Dies Irae," from Mozart's "Requiem," \$75. Glee of mixed voices, not less than twenty-five—First, "Freemen, Lift Your Banner High," by Williams; second, "The Last Rose of Summer," by Lloyd, \$30. Male chorus, not less than twenty—First, "Comrades in Arms," by Adams; second, "Sleep, My Darling," by Parry, \$30. Male Quartet—"Come Unto Me," by Davies, \$8. Children chorus, not less than thirty—"I Love to Tell the Story," from Gospel Hymns, \$20. Mixed Quartet—"Where Art Thou, Beam of Light?" by Bishop, \$8. Trio, mixed—"Rose of Summer," by Morris, \$8. Soprano solo—"With Verdure Clad," from "Creation," by Haydn, \$10. Tenor solo—"Sound An Alarm," from "Judas Maccabaeus," \$10. Bass solo—"It Is Enough," from "Elijah," by Mendelssohn, \$10. Alto solo—"He Was Despised," from "Messiah," \$8. Piano solo—"First Sonata," by Beethoven, \$8. Violin and piano—"Le Miserere," from "Il Trovatore," by Verdi, \$8. Violin solo—"Romanza," by Mrs. H. H. A. Beach (Schmidt), \$8. Band contest, not less than sixteen instruments—Overture, "Palmer House," by Petee, \$40. In each class the contestant will render a selection following the contest number. The contest will be judged by Prof. D. O. Jones, of Emporia, Kan. All entries must be made by October 1, 1900, with the secretary, F. H. Letson. All contestants must be prepared to take part in concerts when required by the management. All contestants must be bona fide residents of Oklahoma.

Sibyl Sammis' Success at Chautauqua.

The charming and brilliant young soprano has had great success at the various summer music places where she has sung—at Ocean Grove, Chautauqua, N. Y., and later at the Dixon, Ill., Chautauqua. From the two former places we have the following press notices:

Miss Sammis has a voice of great compass; she sang very impressively "The Lord Is My Light."—Asbury Park Daily Press.

Miss Sibyl Sammis' voice was powerful, yet sympathetic and tender. Gounod's "Repentance" was beautifully rendered.—Asbury Park Journal.

Miss Sibyl Sammis made her first appearance in public concert, and selected therefor "Spring's Awakening," by Buck. This was beautifully given, and she was enthusiastically recalled.—Chautauqua Assembly Herald.

At the latter place many said to her that she was the most satisfactory soprano they had heard there in years. Miss Sammis has a promising outlook for the coming season.

Delma-Von der Heide.

In response to numerous inquiries we desire to state that Delma-Von der Heide's permanent American address is Steinway Hall, or THE MUSICAL COURIER office, New York.

Frieda Siemens.

ANOTHER of the artists to appear under the management of the Concert-Direction Gottschalk the coming season will be Frieda Siemens, the young German pianist. In sections where a "god knows a god" Miss Siemens has been proclaimed a great interpreter of the classics. With the three immortal B's—Bach, Beethoven and Brahms—she has aroused the admiration of the serious music lover and the musician with high ideals. Already engaged to play with the Boston Symphony Orchestra, the young artist must feel convinced that she will begin her season in America under auspices that promise richly for the future.

After successful tours abroad, Miss Siemens came to this country last spring to rest, and pay a long visit to her married sister, who resides in Boston. Naturally she was forced to play in public. New Yorkers only heard her twice—at a recital at Mendelssohn Hall and at the Liederkrantz concert. She played several times in Boston and Cambridge. It was the leading musicians of Boston, as well as the prominent patrons of musical functions in Massachusetts, who became enthusiastic over Miss Siemens' performances.

Accompanied by her mother, the young artist sailed for Europe last Wednesday, there to begin her tour arranged before she came to America.

It is not extravagant in this case to state that Frieda Siemens is a genius. Her remarkable gifts were discovered almost in infancy. Her father, an excellent musician himself, put his little daughter Frieda to study, at the early age of five, with Prof. Wilhelm Leipholtz, of Berlin, where the Siemenses lived and where Frieda was born. In three years the child developed into a performer of wonderful power and endurance. Musical Berlin marveled at her achievements, and it was not long before the eight year old girl was invited to play with the Berlin Philharmonic Orchestra.

At the first concert with that organization she played the Beethoven Concerto in C major, and at the second concert with the same orchestra she played the Beethoven Concerto in C minor. "Another wonder child" was the universal comment, and it was not long before the musical centres of Germany resounded with the wonders of Frieda's performances.

Later in her career the youthful pianist played with the Kaim Orchestra at Munich. After that appearance the artist was invited by Princess Gisela of Austria to visit the Munich palace of the princess. There Frieda played for her royal highness, and before departing was presented by the princess with a crescent set with diamonds. The young pianist was invited also to play for other royal personages, among them Queen Victoria and daughter, the Princess Christian of Schleswig-Holstein, and Princess Marie, the royal composer and interpreter of Brahms, of Saxe-Meiningen.

Fritz Steinbach, of Meiningen, invited the young pianist to play at two notable concerts. The tours through England and Scotland made hosts of friends for Miss Siemens in those countries.

The debut of the pianist, as a little girl, in this country will be remembered by many readers of THE MUSICAL COURIER. She played here in recitals and went on a long tour with Victor Herbert.

When Frieda left this country a wise providence interposed in her behalf. She was booked for a tour through Russia, and while temporarily staying at Frankfort-on-the-Main, Frau Clara Schumann, one of the great women pianists of the day, begged Frieda's mother not to permit

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—Portland News, October, 1898.

"When she begins to sing her throat is a nest of singing birds."

—Portland Argus, October 3, 1899.

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Frieda to make the Russian tour, or play in public again while she remained a child.

"Let her study with me for five years," urged Frau Schumann, "and you will never regret it."

The Russian tour was given up, and Frieda, with members of her family, took up a permanent residence in Frankfurt. Through Frau Schumann's influence Frieda was chosen as the one to receive the Schumann stipendium, and this enabled Frieda's mother to pay for the child's instruction for about five years.

Frieda studied with Frau Schumann until eight days before that noble and gifted woman's death. On the advice of her beloved teacher and benefactress, Miss Siemens continued her studies with Ernst Engesser, of Frankfurt, famous in his section as a Brahms player.

It was at the Schumann residence that Miss Siemens met Brahms and played for him several of his short compositions, and this incident, and many others, while privileged to be with Frau Schumann, Miss Siemens loves to relate, but unfortunately there is not space in this article for them.

Lamenting one day because she could not sing, Madame Schumann turned affectionately toward her and said:

"Never mind, my child, you can sing upon the piano."

One of the first compositions Frieda studied with Frau Schumann was the Schumann Concerto, and it would seem superfluous to add that Frau Schumann could teach her gifted pupil to play her late husband's beautiful work better than anyone else. Besides the Schumann Concerto, Miss Siemens' repertory includes the Beethoven Concerto, the one by Mendelssohn in G minor and the one by Mozart in B flat.

After playing the Mendelssohn Concerto at the Liederkranz concert in this city last spring, Dr. Klengel, the conductor, in complimenting Miss Siemens, added: "Your hands were made just for such music."

Loving the classics, and the works of composers of the romantic school, Miss Siemens' fame can never grow less. Bach, Beethoven, Brahms wrote for all times. Although fond of the serious schools of music, Miss Siemens has all the vigor and buoyancy of youth. She is a graceful wheelwoman and an expert tennis player, delights in reading poetry and enjoys more than anything else in her hours of recreation a visit to a picture gallery.

In the matter of practice Miss Siemens has been wisely directed. Frau Schumann would never permit her to practice more than four hours a day. The teachers who still insist on eight or nine hours a day are regarded in Germany to-day as cranks of a dangerous type. Like other successful artists, Miss Siemens usually does her practicing in the forenoon.

As the portrait on the front page would indicate, in the matter of personal beauty Miss Siemens has been greatly blessed. Her petite figure is gracefully outlined, and her raven hair, large dark eyes and rich olive complexion represent an exquisite Eastern type of young womanhood.

Mme. Grosse-Thomason at Lake Placid.

MME. BERTA GROSSE-THOMASON, the Brooklyn pianist and teacher, is spending the month of August at Lake Placid, in the Adirondacks. The artist is occupying a cozy apartment at Lakeside Inn, and a part of each day is spent at hard practicing. Madame Thomason is preparing to do some chamber music work the coming season. She will resume her teaching at Chandler Hall, on Fulton street, the end of September; also at her private studio at 61 Tompkins place. Here at this address Madame Thomason will continue her Tuesday evening musicales after November 1.

News of the Musical Clubs

A meeting of the "Morning Etude Musical Club" was recently held at the residence of Mrs. Edwin S. Fish, St. Louis.

At the Lake Street Presbyterian Church, Elmira, N. Y., on the evening of June 28, the Afternoon Vocal Society gave its fourth concert.

Articles of incorporation were lately filed in the office of a county clerk in New Jersey. They have reference to an organization to be known as the Hungarian Singing Society of Elizabeth.

A program recently given by the Friday Club, of Binghamton, N. Y., included a piano solo by Miss Harriet Quinlan, a recitation by Miss Alice English and an extemporaneous debate.

The Tuesday Musical Club, of Little Falls, N. Y., met in June and elected Miss Rawdon president; Miss Teresa Crowley, vice-president; Miss E. Stebbins, secretary, and Miss L. Zoller, treasurer.

The following account of a choral union concert has been received: The Troy (Ohio) Choral Union recently closed a successful season with a concert in Edwards auditorium. The excellent work of the chorus in Bemberg's "The Lay of the Bell," as well as in Mozart's "Ave Verum" and two chorals from Mendelssohn's "Festgesang," fully attested the efficiency of their conductor, Dr. J. S. Van Cleve. The results accomplished in one short season under the baton of this director, who is a practical voice teacher as well as a music critic, would do credit to many an older singing society, the tone, attack and rhythm being surprisingly good. The solos were sung by the following local musicians: Sopranos—Mrs. Seba Ross, Mrs. Mary Kilmer, Miss Erma Moyer. Alto—Miss Eva Elder. Tenors—Horace Tenny, Howard Sturdevant, Will Gibbs, Frank Tenny. Basses—Frank Goodrich, A. M. Collins. Miss Pearl Meadows was accompanist.

It is apparent that newspapers in many small American towns are either afraid to criticize or else are not sufficiently conversant with the mysteries of musical subjects to risk making anything so venturesome as an adverse comment.

This fact is illustrated by an account of a concert given a few weeks ago by a club in a neighboring State.

Says the "critic": "A program of a very high order was rendered." Then follows the list of selections, the initial number being a "concert polka."

Obviously the writer would have been more truthful in his assertion had he indulged in moderation and said: "With the exception of the first contribution, which emanates from a non-classical source and boasts of the somewhat incongruous name of 'concert polka,' the program deserves consideration, for it was of a very high order."

The membership of the Rubinstein Society of Providence, R. I., is composed of the following singers: Sopranos—Mrs. F. E. Horstmeyer, Miss Jennie A. Coddington, Miss Bertha Blackwell, Miss Lillian Campbell, Mrs. E. A. Coddington, Miss Ella Donnell, Miss Bessie Foster, Mrs. Nellie Farr, Mrs. Jennie Black, Mrs. Nathan Bliss, Miss Evie Cargill, Miss Lillian Shurtleff, Miss Marion Whiting, Mrs. C. H. Richards, Mrs. F. M. Whiting, Miss Mabel Perkins, Miss Josie Whiting, Mrs. Mamie Kempf, Mrs. Maude Lent, Mrs. Marshall, Mrs. Noble. Second sopranos—Miss Addie Blackwell, Miss Charlotte Day, Miss Jennie Jarvis, Mrs. E. M. King, Mrs. C. H. Peck, Mrs. L. W. Wise, Miss Houghton. Altos—Mrs. Blackwell, Miss Mary Blackwell, Miss E. A. Chadwick, Mrs. C. H. Clark, Miss Mary Follett, Miss Church, Mrs. J. Q. Hennigan, Mrs. Lewis, Miss Lizzie Sinclair, Miss Mabel R. Wilson.

On June 27 the Afternoon Musical Club, of Bedford, Ohio, presented the ensuing Nevin program:

Paper, Ethelbert Nevin.	Miss Hattie Taylor.
At Twilight.....	Miss Cora Burroughs.
Ophelia	Miss Maude Ingersoll.
The Rosary.....	Miss Mamie Sommer.
Jesu, Jesu, Miserere.....	Miss Theodora Blake.
The Shepherd's Tale.....	Miss Bessie Gould.
The Merry, Merry Lark.....	Miss Hattie Taylor.
A Day in Venice.....	Miss Adaline Marble.
Dawn	Miss Jessie Jones.
The Gondoliers.....	
Venetian Love Song.....	
Good Night.....	
Narcissus	
'Twas April.....	
Recitation.....	

Not long since a musical club in New York State, about to rest its cherished reputation upon so hazardous an enterprise as a public recital, sought to win patronage by printing this advance notice:

"The society has been so fortunate as to secure —, the well-known tenor, who lately sang with Madame —, as an additional attraction."

The meaning intended to be conveyed is not that the tenor had been an additional attraction at the prima donna's concert; no, it is, on the contrary, to be understood that having once been so fortunate as to appear in conjunction with the illustrious prima donna, the tenor should unquestionably be heard at the forthcoming event.

Thus it would seem that the prima donna's art and fame were to exert some magic influence upon the vocalization of the tenor. Evidently to reflect past splendors was to be his humble destiny.

But, alas! as is the case with theatrical companies, so is this true of musical organizations: The star's support has too frequently proved to be a cause for mirth rather than admiration. Consequently to accept as a criterion of the worth of a singer the fact that he has sung with such and such a vocal celebrity is as illogical as the statement, "This stone is invaluable; it has been near a precious jewel."

Would it not, therefore, have been more reasonable to have placed the promised artist upon his own peculiar merits? The facts concerning his musical capabilities having been ascertained and established, the mere circumstance in reference to that one auspicious occasion becomes of secondary importance.

FRIEDHEIM'S AMERICAN TOURNÉE, 1900—1901.

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Thoughts and Aphorisms

Of Anton Rubinstein.

IT is not the singing which lulls the child to sleep in the cradle, but only the monotonous, swinging rhythm which is given to the cradle. Similarly, it is not the events of his existence which influence man, but the monotonous rhythm of life and death.

When I happen to be present at concerts by renowned artists and am not satisfied I do not blame their talent, but my age and my weakened impressionability.

Nevertheless, I cannot refrain from asking myself if Liszt, Rubini, Vieuxtemps and Sivori would not produce on me the same effect, arouse the same enthusiasm as they did, if I could hear them to-day?

If they did it would be a proof that their execution was truly incomparable; in the contrary case, it would simply prove that my judgment at that time was less mature.

Some languages adapt themselves better to singing than others, but the composition always sounds better in the language in which it was written, even if it is not musical.

The French cannot pretend to be as musical as the Italian, but when, for example, in the "Huguenots," they sing "Qui les condamne?—Dieu!—Et qui les exécutera?—Nous!" these words "Dieu" and "Nous" rendered by a single note become, in Italian, "Iddio" and "Noi," which require two or three notes to be rendered musically, and the dramatic effect is impaired.

One artist, impeccable and truly exceptional in his art, leaves the public quite cold, while another, sensibly inferior in execution, transports them with enthusiasm. It seems that the public is subjugated by a magnetic force emanating from the artist, as if there existed magnetic aesthetics.

The artist, especially the creative artist, cannot dispense with being understood. He does not need general approbation; it is enough to have a small circle of some fervent admirers. Without that his creative faculty is paralyzed, annihilated by a doubt of his own power. The most fortunate among composers are those who can attach to them some fanatical admirers, gifted with the spirit of proselytism.

The stage and the concert platform are like hell; it is necessary that their votaries sign their contract with their blood. Those who refuse, from scruples of morality, may, beyond doubt, arrive at something in the domain of art, but will never reach the summits.

This respectability is the order of the day in the artistic world. Bohemia exists no longer—the singers are gentlemen and virtuous ladies. Both are received on a footing of equality in the best society; they have for that the necessary education and manners, but art gains nothing by it.

The orchestration of a piece of music is like the painting of a picture; the combination of the instruments is like

the blending of the colors to obtain the color scheme desired. There is, too, in instrumentation the law of light and shade.

Besides, an orchestral piece ought to be listened to under the same conditions as the picture ought to be regarded. Attention ought first to be given to the composition, then to the design (for there is musical design), and then to the coloration.

Boston Music Notes.

BOSTON, August 11, 1900

The Summer School of Music at Bay View, Mich., of which Frank E. Morse is director, has made such rapid growth this summer that it will be necessary to build an addition to the conservatory before next season. Mr. Morse is to be congratulated upon the success he has brought about in his Western work. His Boston work is well known and needs no additional praise.

Mrs. Genevieve Clark-Wilson, of Chicago, and Mrs. May Sleeper-Ruggles were engaged to sing the solo parts in "The Messiah" at the Luddington Assembly, Mich., August 7 and 8. Miss Pauline Woltmann sang the alto part in "The Messiah" at Bay View Assembly on the 8th. All these young women have studied with Mr. Morse.

Mrs. Etta Edwards is spending a few weeks out of the city on a vacation. Next season promises to be the busiest one this teacher has ever enjoyed, as applications for time have already been received in such numbers that the days will soon be filled. Mrs. Edwards will resume her teaching September 3.

Twenty-five were present at the dinner at the Parker House July 27 which was tendered the faculty of the American Institute of Normal Methods, which just closed its decennial session at the New England Conservatory of Music. The dinner was given by the president and officers of the association. Among those present were: Professor Marshall, of Boston; Prof. Edgar Silver, Dr. Hugh A. Clark, instructor of music in the University of Pennsylvania; Prof. Leo R. Lewis, of Tufts College; Prof. Alexander G. Cringen, instructor of music in the schools of Toronto, and Prof. Samuel W. Cole, instructor of music in the schools of Brookline.

A pleasant occasion in July at the Lakeside House, The Weirs, N. H., took the form of a musicale and progressive whist points in honor of the birthday of Mrs. Harriet Morgan, who is spending the summer there. The first lady's prize was won by Mrs. Woodford Yeza, of Cambridge, Mass., and first gentleman's by W. H. Buffum, of Abington, Mass.

There will be special music through the month of August at the New North Church, in Hingham, each Sunday morning, in charge of F. O. Nash, organist.

At the "Old Home Week" concert, at Portland, Me., on the 6th, the vocal soloists were Mrs. Antonia H. Sawyer, of New York; Miss Katherine M. Ricker, of Boston; Mrs. Jennie King Morrison, of New York, and Llewellyn B. Cain, of Waterville; violin soloist, Miss Bertha Webb, of Boston; accompanist, Harvey S. Murray, of Washington, D. C., formerly of Portland. They were assisted by the Hayden Quartet, composed of Mrs.

Palmer, Miss Rice, Mr. Stockbridge and Mr. Merrill; the Rossini Quartet, comprising Miss Philbrook, Miss Fobes, Miss Trickey and Mrs. Stevens, and the Mozart Quartet, whose members are Messrs. Nickerson, Barnard, Merrill and Pierce.

Work on the interior of old Music Hall is progressing with remarkable rapidity. While everything is in a chaotic state, with great masses of timber, flooring, bricks, mortar and parts of scaffolding lying around in heaps confusing to no one except the looker-on, yet the end is in sight to the architect and the contractors. The spacious balconies are in place and covered in; floors are being laid, and operations on the stage and foyers are moving with no friction. One of the features of the new auditorium will be the double floor, the upper or sloping floor to be placed on rollers so that it can be removed readily, and a second floor beneath, level and smooth, can be obtained, and at once made available for functions other than theatre or opera. The magnificent acoustic qualities of the old hall seem to have been retained in the new one. For instance, a person standing on the stage and talking in an ordinary tone can be heard with perfect distinctness at the extreme rear of either of the balconies. This will be of great moment to theatre-goers, as there will be no straining of ears at performances to hear what is being said on the stage.

The Orpheus Musical Society, the oldest and most prominent German musical society here, is making lavish preparations for the entertainment of the Arion Club of New York. The latter society will arrive on a visit to the Boston organization on Saturday, September 1, and remain two days.

A delegation of 200 will come in a special train, and will be accompanied by a military band of twenty men. They will arrive at the Back Bay station, where a committee of the Orpheus Society will meet and take them to the Hotel Brunswick, where they will stop during their stay in this city.

On Saturday evening a reception will be held at the Brunswick, where the parlors have been engaged for this event. During the reception the visitors will give a concert, and other talent has been secured for the entertainment. The following morning another concert will be given in the hotel parlors and later carriage, trolley and automobile rides will be enjoyed by the visitors.

Sunday evening a sacred concert will be given at some theatre, in which prominent instrumental musicians and vocalists will participate. The military band will also give several numbers. The proceeds will be presented to some German charitable organization.

The following day the visiting club will start on their homeward journey, stopping on the way at various summer resorts.

The Orpheus Society of the city is to Boston's Germans what the Arion is to New York's. Its members include the most prominent Germans in professional and literary circles in New England. Its clubhouse on Massachusetts avenue is one of the prettiest here. It also has a male chorus, of which many well-known singers are members.

The committee in charge of the entertainment and reception includes Messrs. Ottomar Wallberg, George B. Hugo, Gustave Riemann, Leopold Schlegelmilch, Theodore Guth and James F. Sweeney.

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"The Miseries of Teacher and Student."

By Luisa Cappiani.

[Address delivered at the Saratoga meeting of the New York State Music Teachers' Association.]

THE student who thinks singing is an easy task because all who have good voices can sing will soon find out that skillful singing, by which every voice becomes beautiful through natural emission without muscular effort in the throat, is not easily acquired. People who know nothing of the art of singing will work hard with the throat, whereas, on the contrary, the muscles of the throat must never be used in correct singing. It preserves the voice, produces health and strength, and, consequently, happiness. Think the tone which you wish to emit, and through the thought the vocal apparatus is (quicker than telegraphing) set in position, that your breath can freely rise from your lungs, and, passing the vocal bands, the friction of air, called breath, makes them resound in the pitch you think, and no hard work is necessary. Guiding and economizing the breath is done by the diaphragm. With this æolian-harp emission the throat has nothing to do except to let the breath through. This is the same function a chimney has, viz., to let the smoke pass through. If there were vocal bands in the chimney and the smoke could make them ring what a roaring would that be! This proves that the chimney would have nothing to do. To make the throat independent of all pressure and not to squeeze it is hard to realize. Singing is brain work, and letting the tones come freely from the larynx, where God put them, beautifies and preserves the voice for a lifetime. When the pupils arrive at this perfection of tone production, which makes them sing with such ease, assurance and freedom, they are out of all misery, and wonder why they did not sing in this natural manner from the very beginning.

When parents, relatives and friends know that you are having vocal instruction they insist upon hearing you, and after a few lessons expect you to sing like a Nilsson or Patti, and are greatly disappointed if you do not. You can manage neither breath nor voice, nor the articulation of your words, consequently you are humiliated and discouraged and for weeks are in a most miserable frame of mind. Therefore only sing before people when your teacher gives you permission. Then you are aware of what you are doing—giving pleasure to those who hear you and being delighted with the result yourself.

Another source of misery for pupils and teachers is time beating. The teacher too often yields to the laziness of the pupil to save him or her this trouble. This is at the cost of the student, who never becomes a reliable first-sight reader from lack of this discipline. In general education also is lack of discipline a deplorable fault, the parents giving in too easily to the children's desires. By this weakness the children lose respect, consider their parents rather as their servants and themselves as masters of the

house. They get no character and are ill fitted persons for the world.

The same thing occurs with the pupil and teacher. In giving lessons discipline is a capital feature of success, as in everything else. If you give in to pupils' caprices they soon make a slave of you. You do not do your duty and do not enforce respect. The lack of discipline will have its cruel revenge sooner or later in bad results in education as well as in singing. If by favoritism you get a church position, you will soon lose it, as the director will not put up with bad timists and bad first-sight singers. A pupil of mine complained to me that some of her pupils in Stamford, Conn., break out in tears when corrected. I told her she should not put up with this hysterical weeping and lose the precious lesson time with petting them and persuading them to sing; they could never be a credit to the teacher from lack of discipline in their general education. Send them home or make them accept reason.

To show you how important time beating is I will tell you an incident of my own life. After my successful concert in Munich, Bavaria, I was asked by the Court Theatre attendant to sing in opera. Having studied thoroughly and memorized the dramatic role Rachel, in the opera "The Jewess," by Halévy, I said, "Yes, that is my desire." My brother had been for several years the dramatic tenor of the Court Opera in Munich. Just three days before my début there was ushered into my room a young man, who exclaimed, "Madame, save me! save me!" My sister and I were alarmed, thinking him a madman. He continued, perspiration rolling from his face, "I am a composer, and have waited a whole year to have my oratorio performed with full orchestra in the great Odéon Hall. I have rehearsed it with the Court Opera artists the whole winter; to-day the prima donna became suddenly ill and cannot sing the part of Penelope; she said that you would gladly substitute for her." Said I: "How can she say so? She does not know me or my musical accomplishments." The young man, nearly crazy with despair, continued: "I have to look after my blind father by giving lessons in harmony and violin. Oh, help, help me! The musicians from the Court Opera Orchestra are waiting; it is the general rehearsal, and this evening is the performance from 'Odysseus and Penelope.'" I was moved to pity for this troubled composer, and in a few minutes I was introduced to the members of the orchestra and the rehearsal went on. My aria began, all brass and string instruments playing in triumph over the return of Odysseus. Penelope, in the joy of welcoming her husband, with jubilant high tones penetrates this heavy orchestra, with trumpets and bassoons—a real Wagnerian composition. I, concentrating my mind and beating time, went through without a mistake—the orchestra laid down their instruments and applauded me. The whole part went off in the same manner in the evening—I scored a big success. King Louis I., who was present, came to speak to me, asking if it were true that I had not studied the part or sung this oratorio in another city. His Majesty paid me the greatest compliment on my triumph. The composer, no less a person than Max Bruch, who afterward became world renowned, was most happy over the great success of his work. He wrote in my album a poem of praise. Later I learned that the sudden illness of the prima donna was an

intrigue to make a failure of me in this difficult part of Penelope, for if I made a blunder in this oratorio I could never be accepted to sing the opera "The Jewess" in the Court Theatre. As it was, this intrigue served to augment my success. Singing in church choirs since my childhood, and being taught to beat time made me a thorough musician and a reliable sight reader. However great the trouble of time beating at first will appear to the students, vocal teachers, insist upon it. You will soon conquer it, and then love it, as it gives you a finer and quicker understanding of the composition.

The trials of the teachers are so numerous I could not enumerate them. It is the experience of every teacher. After having drilled pupils until they are capable of singing in concert, they will forget everything when before the public, and sing as if they had never been taught. It is better for the teacher to be crucified, in order that the pupil has the experience of singing in public.

I once wrote an article upon the defects of the musical ear, and soon after this I had several cures to undertake. When people sing flat my hair stands on end, and when they sing sharp I feel my mouth full of water and my teeth on edge. I once had a pupil whose ear was so defective that in holding a tone, starting, for instance, with C, she landed by-and-by, on E flat, but convinced that during the entire time she had been holding the original do—C natural. To correct this faulty ear was more than misery—it was purgatory—and would even set false teeth on edge.

There remain many other troubles for the teacher about which I could speak, but time is limited. These miseries must have induced one of my great Italian teachers to exclaim, "What! madame, you teach? Don't do it, madame; it is like taking slow poison!"

Perhaps Sangiovani was not quiet right, because when I (at least here in Saratoga) look around I see every vocal teacher healthy and good looking.

This is quiet a natural result, as in singing we inhale more oxygen by correct breathing, and by using the diaphragm the digestive organs become stronger and healthier.

LUIA CAPPANI.

CAPPANI COTTAGE, Ferry Beach, Me., July 22, 1900.

American School of Opera.

THE American School of Opera, which was incorporated at Albany a fortnight ago, includes among its board of directors S. C. Bennett, the well-known vocal teacher of this city. The studios of the school will be opened at Carnegie Hall. Besides serving on the board of directors, Mr. Bennett will be one of the faculty instructors. His department will include diction, vocal expression, ensemble and sight reading. The aim of the American School of Opera is a practical education in opera repertory in English.

Other vocal instructors engaged by the school are A. V. Cornell, F. X. Arens, Anna Lankow, Herbert Wilbur Greene, Edmund J. Meyer, Marie Seymour Bissell, Nora Maynard Green, Emma Howson, A. A. Patton, Max Bendheim, Dudley Buck, Jr., Arthur D. Woodruff, Lena Doria Devine and Theodore J. Toedt.

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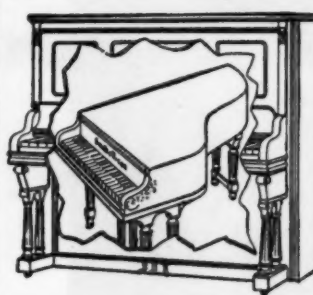
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Mme. Madeline Schiller's London Home.

IN the heart of South Kensington, about half way between Gloucester road and Earl's court, and within easy reach of the parks, South Kensington Museum, &c., lies one of the oldest and most beautiful of all the gardens in London. Here in Harrington Gardens (for this is the name) Mme. Madeline Schiller chose her home—a very attractive one.

A large Queen Anne house, with the spacious reception rooms facing upon the park-like grounds at the back, where trees of half a century's growth, beautifully-kept lawns, winding paths and shrubberies interspersed with

ner making her receptions and musicales noted as among the most interesting social events of the season. The *Times* (Thunderer), speaking of her concert playing, says: "Her style is full of distinction and true poetic feeling; perfect delicacy in the execution of the most difficult passages, and a very rare power of cantabile playing, render her performances eminently delightful," &c.

In answer to my request for an interview, I was invited to call, and was first shown into the library, an exquisitely perfect room, with old ebony and buhl bookcases and unique writing table; the deep crimson of the walls throwing into strong relief busts of the great composers, rare old Delft and engravings. It does not need a second glance to see that this is the home of an artist, and an ideal home it is, too.

Above, in the large double drawing room, many rare and

and the sweetest smile of welcome, at once so cordial and charming that I have no further misgivings as to the outcome of my mission. I feel certain that the interview will be a delightful one and I am not mistaken.

Madame Schiller possesses that happy faculty of making a stranger feel at ease the moment she speaks. She also understands the art of conversation to perfection. Art, literature, ethics, philosophy, music and I don't know what all were among the subjects touched upon. She has read everything, has traveled everywhere and has met nearly everybody worth meeting, and she is able to talk brilliantly and well on an immense variety of subjects. We spoke of this and we talked of that, and I was for once so much interested that I entirely forgot to ask questions, which is something an interviewer seldom, if ever, forgets to do.

Madame Schiller made a very striking picture as she sat there in the soft, pink glow of a shaded lamp and talked so eloquently of her ideals and her art. I was strongly impressed with her intense personality and wonderful magnetism. She is a deep and careful thinker. Like the philosophers of old she has evidently led an introspective life and is, therefore, capable of profound and serious thought.

She is entirely absorbed in her music. She says herself that music to her means everything—the highest and noblest medium for expressing every feeling of the human soul.

Mme. Madeline Schiller is not alone an artist. She is a charming and remarkably gifted woman. S.



flower beds bring a green country restfulness and "the peace at the heart of nature" (so dear to an artist's soul) into the midst of the busy, throbbing city life.

A few doors to the right W. S. Gilbert built his magnificent mansion, and at one time the nation's hero, Lord Roberts, took a house in the same block. Within a stone's throw live Ellen Terry, Winifred Emery, John Strange Winter, Marie Corelli and a host of other celebrities—an interesting neighborhood, indeed, and one well adapted for the charming circle gathered around the artist whom in her early girlhood London had delighted to honor—when Hogarth, the great critic, wrote of her: "To-day she may say, 'I rose in the morning and found myself famous.'"

After twice traveling around the world, and an absence of some years, winning successes everywhere, Madame Schiller returned to the cordial welcome of press, public and friends, her art, queenly presence and charm of man-

ner making her receptions and musicales noted as among the most interesting social events of the season. The *Times* (Thunderer), speaking of her concert playing, says: "Her style is full of distinction and true poetic feeling; perfect delicacy in the execution of the most difficult passages, and a very rare power of cantabile playing, render her performances eminently delightful," &c.

I have hardly time to notice these details and am still taking off my gloves, when I hear a light step approaching; there is a soft rustle of drapery and then through the curtained doorway a vision in white enters—a perfect picture of English grace and courtliness—with outstretched hand

Concert on Board Steamship *Phœnicia*.

WILLIAM M. SEMNACHER, the director of the National Institute of Music, at 179 East Sixty-fourth street, assisted in arranging the concert on board the steamship *Phœnicia* for the benefit of the survivors of the North German Lloyd fire at Hoboken. Miss Paula Semnacher, Mr. Semnacher's talented daughter, played several times. The following was the program:

Sonata for violin and piano, op. 8.....Grieg	
Theodore Kilian and Miss Paula Semnacher.	
Song, Still Wie Die Nacht.....Bohm	
Mrs. Katharine Gray.	
Violin soli—	
Air.....Bach	
Cavatine.....Raff	
Mazurka.....Wieniawski	
Theodore Kilian.	
Song, Oh! for a Burst of Song.....Allitsen	
Miss E. Graham.	
Piano solo, Liebestraume, No. 3.....Liszt	
Miss Paula Semnacher.	
Memorial Address.	
Rev. Frank Russell.	
Funeral March (by request).....Chopin	
Johannes Werschinger.	
Song, Villanelle.....Delf' Acqua	
Mrs. K. Gray.	
Piano solo, Slumber Song.....Thorbecke	
Miss Paula Semnacher.	
Song, A Madrigal.....Harris	
Miss E. Graham.	
Violin solo, Concerto Andante.....Mendelssohn	
T. Kilian.	
Johannes Werschinger, musical director.	

Auction of souvenir programs.

	H. B. Von Nostitz, auctioneer.
Reading.	Miss Babette Wieder.
Recitation.	H. G. Spaulding.
Recitation.	B. D. Myers.
Recitation.	T. C. Hailes.
National Songs.	By the audience.

The concert was a success in every way. The Misses Hailes, Butler, Cooper, Marks, Autemann and Turner, six young women who served as collectors, raised \$135. The concert committee included the following passengers: Miss E. Autemann, Miss N. Butler, W. E. Cochrane, W. A. Campbell, T. E. Hailes, E. Ladewig, W. M. Semnacher, J. Werschinger.

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SCHUMANN-HEINK displays an American flag on her house at Dresden. Ernestine loves America, loves us, oh, so dearly! \$\$\$#!

THEODORE THOMAS, director of a school of music, may be no more of a success than Theodore Thomas, conductor of American opera.

FRANK DAMROSCH—so the press agents aver—wore a shirt waist at a "Messiah" rehearsal. This news will startle Denver, and for a time rob China of its sable attractions. Doubtless the Frank Damrosch "boom" was noticed by his Ocean Grove audience.

A VERY significant bit of news has reached us through a private source. THE MUSICAL COURIER has always declared that Grau would dispense with the services of Jean de Reszke whenever he could; that a successful season without the tenor would settle the latter so far as New York is concerned. The time has come, for Jean de Reszke wishes to return, and Grau does not want him—doesn't need him, as he puts it. The stories of M. de Reszke's financial embarrassment may or may not be exaggerated. He has spent vast sums on his Polish racing stud and on his sumptuous hotel in Paris. So the money of an American season would prove welcome—so says our informant—but Grau thinks otherwise. No Jean for him if he can help it. It is a sweet tale.

WE propose that the name of Albert Modieski be placed in the proposed Hall of Fame. He is one of music's martyrs, and likewise a Bohemian scissors grinder. Last week during the hot spell in Chicago he sought relief from the heat in a very novel manner. Protected by a life preserver, Albert jumped overboard from the Rush street bridge, and as he floated down the stream he played upon his nickel-plated harmonica the "Blue Danube" walse. The police fished him out at Polk street bridge, a mile further down, and Albert was so enraged that he fought with them for the possession of his instrument. Now, why we ask, should this gentle-minded amateur have been molested? He sought cooling waters with a musical obligato—an unusual mixture by the way—and was interfering with no man. We fear the Chicago police force is aesthetically deficient.

THE following bit of delicate humor was printed in the *Sun*, and as Saléza is just now on the tongues of the lovers of musical gossip we make no apology for reprinting it. It was in the department called "Live Topics About Town":

New York friends of Albert Saléza will be glad to learn that he did get his present for singing before Queen Victoria, although he had to leave Windsor Castle without one, as his sudden decision to take the place of another singer made it impossible to prepare a suitable reward for him in time. M. Saléza is a very domestic young man, with a wife and two children, and a new villa in southern France. He was asked what sort of a gift he would like, and responded that if Her Majesty didn't mind he thought he'd like a coffee pot. This revealed such an ingenuous, simple nature that the Queen, delighted at the discovery of an opera singer who did not desire such rich souvenirs as cigarette or cigar cases, ordered an entire silver coffee service to be sent to M. Saléza. That he had recovered his health after a long and expensive illness and did not propose to injure it by the use of tobacco or any stimulant stronger than coffee was thought to be the explanation of M. Saléza's selection of a gift from Queen Victoria, but it appears that there were other reasons for his modest request for a coffee

pot. His new house at Bruges has just been completed and the tenor is now furnishing it to suit his taste. He naturally finds that many things are needed in a large villa befitting the dignity of a grand opera tenor. One of these was a coffee pot, and when he was asked by the Queen's representative what sort of a present he desired he remembered his wife's injunction not to forget to buy a silver coffee pot in London. Being as simple and ingenuous as all opera singers are by nature and cultivation, he was unable to think of anything else when the Queen's message was received. If the Covent Garden season had only lasted a little bit longer M. Saléza might have asked for a set of drawing room chairs or a stove for his new villa at Bruges. But he is to return next season to London and will have the opportunity again to enjoy Queen Victoria's co-operation in supplying whatever may be lacking then.

WOMEN IN ORCHESTRAS.

WHILE America is rent in twain by the question "Shall men wear shirt waists?"—a question of such burning importance as to justify the creation of a third party to argue Comfort vs. Coats—the Empire of Germany is worried with the query, Shall women be admitted to orchestras? The old German idea of the perfect woman was that she must be a good Haus-frau who can cook and sweep, and will accompany her lord to his Biergarten, and the very mooted of such a matter as allowing her to play in orchestra shows that, even in the land where Charlotte always went on cutting bread and butter, the Woman Question is coming to the front. Why not? is asked.

In prudish England, one traveler has seen lots of women at the violin and 'cello desks, and he thinks these instruments are especially adapted for women. In the old days when nunneries had musical masses, pious nuns used to play the contrabasso, blow the flute and the loud bassoon. To-day in certain variety shows you can see fair lips pressed to the mouthpiece of the trumpet, and fair hands clashing the cymbals or thumping the big drum. Why not then let the custom of having female orchestral performers grow and flourish? It is a work of necessity and charity to find, for all the swarm of young ladies who are yearly turned out by conservatories, some other occupation than that of the piano or violin virtuosa, ending, alas! in teaching.

According to the *Kölnische Volkszeitung*, the career of a conservatory pupil is usually as follows: She passes her final examination and receives a diploma, which for the sake of attracting other pupils is as laudatory as possible. Armed with this she attacks a concert manager in a small town; she is unsuccessful, and in her discouragement turns to her old friend, the director of the conservatory. "My dear girl," this gentleman replies, "do not be discouraged, you must first have a reputation, and that you can only gain by a public appearance in the capital of the empire, Berlin. Don't be alarmed. It is not difficult. You go to an agent, who will look after you, just as you can afford to pay, for 100, 200, 300, 400 or 500 marks. A concert hall, audience, réclame, bouquets and notices." The poor girl pulls a long face, thanks him for his advice and goes weeping home. Her father pledges his future salary, and with 300 marks in her pocket off she and mamma go to Berlin. The agent says, "Three hundred marks is not much, but I'll do my best. Your name is Pumpkin, you must change it to Meloni; here is a list of persons to see." Next morning he sends her a shabby cab to pay her visits. She gives the driver the name of the persons she wishes to see. "I know; the critic," he says, "you'll not see him. Leave a card, that's enough."

She appears in a third-rate concert hall. The few listeners—all hired by the agent—applaud like mad, the ushers give her a wreath with faded ribbons, and then she and her mother over a glass of beer and a Frankfurter build castles in the air.

Bright and early next morning comes the agent, and collects 250 marks. He gives her the paper in

which the concert is reviewed. It is a review in three columns. Dozens of names dance before her eyes, till at the very end she finds her own with half a dozen lines attached to it. "Respecting the appearance of the young violinist, Signorina Meloni at Ragtime Hall, our representative says that she did not play badly her two pieces. It was not necessary to come to Berlin for this, as in every conservatory there are dozens who can perform just as well." Mamma consoles her: "If concertizing is no good, you must give lessons; they are well paid. I'll speak to our butcher and ask him to send his son as a pupil." But the butcher prefers the conservatory, where there are a hundred professors, and all the payment is 30 marks a year. "Join a ladies' orchestra," said an uncle who played the mouth organ; but the dignity of the Meloni would not listen to such a thing.

There are hundreds and thousands of cases like this, Herr Kipper assures us, and what is to be done with girls who have adopted violin playing as their profession? They have played at the conservatory with others, why not in an orchestra? No one objects to a lady harpist in an orchestra, why not let her have other instruments? In the orchestra she can make a living. As for teaching, how many teachers advertise "Lessons at 50 cents?" So let us have ladies in the orchestra!

BERLIOZ'S "L'ENFANCE DU CHRIST?"

BERLIOZ, so runs the story, was one evening present at a card party in the house of a musical friend, the Baron de M. As he did not play cards, he was ennuyé enough, and his old school-fellow, the Architect Duc, noticing this, asked him to write some little thing for his album. Some lines were soon ruled on some sheets of paper, and Berlioz wrote down a four voiced Andantino for the organ. He intended, as he told his friend, Ella, to give it the character of a certain rustic, naive piety, and then came the idea of adding words in a like style. The organ piece vanished, and became a chorus of shepherds of Bethlehem bidding farewell to the Holy Family on its flight into Egypt. When the composition was complete, the party left the card tables to hear it performed. All praised the mediæval tone of both words and music. "Now," said Berlioz to Duc, "I'll put your name to it." As Duc objected, Berlioz invented a name with Duc in it, and the composer became Pierre Duc Ré, organist of the Sainte Chapelle at Paris in the seventeenth century. A few days later Berlioz added the title, "The Rest of the Holy Family," and a little preliminary overture in F sharp minor. A week later he placed the "Chorus of Shepherds" under the name of Duc Ré in a concert program. The report became current that the work had been discovered during the restoration of the chapel in a box built into the wall, and that it was written on parchment and very difficult to decipher. The critics were loud in their praises of this interesting work, congratulated Berlioz on his finding such a treasure, and one critic lamented that the composer had to wait one hundred and seventy-three years before he was known. One young lady who despised modern art was especially delighted. "That is music," she cried; "time has not robbed it of its freshness. It is real melody, the rareness of which our modern composers make us feel keenly." She concluded with the words, "Your Berlioz will never produce anything like that!" When she was told that Berlioz had written every note of it, to confound his enemies who reproached him with not being "classic" and "simple" she lost her temper and exclaimed, "Monsieur Berlioz is a shameless person." Berlioz added "The Dream of Herod" and the "Arrival at Sais," and there arose the oratorio "The Infancy of the Christ."

DE NEVERS—SALEZA.

THE European code duello is a mystery that can never in the nature of things be satisfactorily solved for an American. One readily understands the rage for reprisals and the blow that blackens eyes, but the idea that the honor of two individuals is avenged, is satisfied, is appeased by pistol shot and sword thrust is something quite too occult for the practical Yankee. That Herr Fitzsimmons and Signor Ruhlin should punch each other's faces into beefsteaks, raw and bloody, is another side of the question; base money there is the ruling factor. Yet, we being without a proper appreciation of the aesthetics of the code of honor, believe that a prize fight is more honorable, more sensible than the idiotic duel. Your true duellist loves the scent of blood, though he calls the duelling place "the field of honor"; and we may add that in a fair, stand up fight with fists, the only manly way of settling disputes outside of a court of law, fills the duellist with horror. He finds it "ungentlemanly" and rude. The reason is plain—someone always gets hurt in a fist fight, someone's collar is always deranged; whereas in a duel, the damage done is of secondary interest, the noise of pistols and clash of steel the main issue. With these few preliminary remarks, remarks that place us forever outside the pale of a challenge, we proceed to relate for the readers of THE MUSICAL COURIER the story of the great and bloody De Nevers-Salezza duel.

First let us publish the following correspondence sent to us by M. de Nevers:

LONDRES le 17 Juillet, 1900.

MONSIEUR ET CHER CONFRERE—Veuillez bien prendre connaissance de la correspondance ci-contre qui termine l'incident dont la presse s'était occupé il y a quelques mois.

Je ne suis aucunement guidé par un désir de réclame en la démarche que je fais, mais je pense exercer mon droit incontestable en appelant votre attention sur l'issue de l'incident telle qu'elle est qualifiée dans la lettre de mes amis et collègues MM. Ferdinand Bloch et John F. Runciman, et dans ma réponse.

Veuillez agréer, Monsieur et cher confrère, l'expression de mes sentiments bien distingués. M. DE NEVERS.

LONDON, July 17, 1900.

DEAR SIR—I have the pleasure of calling your attention to the inclosed correspondence, which brings to an end the incident discussed some months ago in the press.

In doing so, I have no wish to claim any public credit for my attitude, but I consider it due to myself to place you in possession of the facts and the verdict on them expressed by my friends and colleagues, Messieurs Ferdinand Bloch and John F. Runciman, who were good enough to act as my seconds in the affair. I am, dear sir,

Yours faithfully,
M. DE NEVERS.

PARIS, le 25 Mai, 1900.

CHER AMI—Vous avez agi, dans votre différend avec Monsieur Salézza, avec une correction que nul ne saurait méconnaître et que nous nous faisons un devoir de constater.

Vous avez essayé d'attirer sur le terrain, Monsieur Salézza, dans une lettre dont vous nous avez donné connaissance, et que nous avons approuvée; Monsieur Salézza a gardé un silence prudent.

Le beau rôle est de votre côté, cher ami. Nous nous empressons de vous le dire et vous autorisons à faire de cette lettre tel usage qui vous conviendra. Croyez à toute notre estime.

FERDINAND BLOCH, JOHN F. RUNCIMAN,
Rédacteur au "Gaulois." Rédacteur à la "Saturday Review."

PARIS, May 23, 1900.

DEAR FRIEND—You have acted in your quarrel with M. Salézza with a correctness which no one can fail to recognize, and which we consider it our duty to affirm.

You have done your best to induce M. Salézza to meet you on the field of honor in a letter seen and approved by ourselves. M. Salézza has prudently refrained from replying.

The credit of behaving with honor rests with you, dear friend.

We have no hesitation in saying so, and we authorize you to make any use you please of this letter.

Believe in all our esteem.

(Signed) FERDINAND BLOCH, JOHN F. RUNCIMAN,
Rédacteur au "Gaulois." Rédacteur à la "Saturday Review."

LONDRES le 25/7/1900

CHERS AMIS—Je vous remercie de la lettre que vous m'adressez. De l'incident en cause il résulte que M. Salézza est de ceux qui insultent mais qui ne se battent pas. Je dédaignerai dorénavant de m'occuper de ce Monsieur.

Je suis touché des marques d'estime que vous me prodiguez et vous prie de croire à la solide amitié de
Votre bien dévoué,

M. DE NEVERS,
Rédacteur à la "Pall Mall Gazette."

LONDON, 25/7/1900.

MY DEAR FRIENDS—Thank you for your letter.

It appears from what has happened that M. Salézza is one of those who insult but do not fight.

I shall not condescend to take any further notice of this gentleman.

I am much touched by your too kind remarks, and beg you to believe in the sincere friendship of

Yours very truly,
M. DE NEVERS,
Rédacteur à la "Pall Mall Gazette."

This bi-lingual exchange of courtesies should have settled the matter, but it apparently has not. The trouble grows apace. Mr. Reamer, in the *Sun* last week, throws some light on this dire and bloody mystery:

The interesting duel that never took place in spite of the threats made here last winter by M. de Nevers and M. Salézza was rather unique among episodes of its kind in possessing no feminine element. The artistic features of the quarrel alone excited the two combatants. Now there is a woman concerned in the case, and she has been brought into it, moreover, through the influence of M. Jean de Reszké, friend and champion of M. de Nevers. In Paris there lives a Polish lady formerly a resident of Warsaw, a contemporary and former acquaintance of M. de Nevers. M. Salézza has all along refused to fight M. de Nevers until he revealed his own name, on the ground that the code would not tolerate a duel with a mere nom de plume. M. de Nevers never cared to tell this name, and M. Salézza, before he dismissed the duel question, finally made some effort to find out who M. de Nevers really was. His investigations led him to a Mme. Sophie Kaschowska, now of Paris, formerly of Warsaw. The tenor felt that his search for the real name of M. de Nevers was at last to be rewarded. He had met a person who had not only known M. de Nevers at home, but had his name on paper. His opponent's identity once established, M. Salézza was quite willing to fight. But he was destined to disappointment. The lady refused to divulge names or show documents which are now said to have passed mysteriously into the hands of Jean de Reszké. He interfered for the sake of his intimate friend, M. de Nevers, whose real name is once more clouded as darkly as ever in mystery. M. Salézza is indignant at the interference of his colleague just in the moment when his success was near. And the talk is now of a duel between the two tenors. It will, in all probability, be fought out, however, at the Metropolitan Opera House next winter. At all events, the importance of this possible combat has entirely obscured the former duel, that had every element of a first-class duel except its performance.

The amount of the note held by Madame Kaschowska—we wonder if she is any relative of Felicia Kaschowska, who sang here a few years ago?—was, we have been creditably informed, 6,000 francs. Jean de Reszké bought the paper in more for the sake of his brother Edouard, than for any love of M. de Nevers. Indeed, it is rumored that the elder brother never approved of the intimacy between Edouard and our worthy friend M. de Nevers. Be this as it may, we do not believe Jean de Reszké will fight Salézza, for the simple reason that he has all he can do just now to keep his voice up to concert pitch. Salézza—who because of a certain physical malady is called the vermicular Salézza—was quite anxious to fight M. de Nevers, but, so he says, when he discovered that the real name of De Nevers was Cohn or Cohen he backed down. Why this anti-Semitic punctiliousness on the part of a man who so bravely exclaimed in Boston last winter:

"Ah! le cadavre, il faut le tuer!" We have heard Salézza's real name, but we have forgotten it. He is

a Jew with a name like Solomon, or Schlesinger. His antecedents are not a whit more honorable than those of De Nevers, who is known on the Continent and in England as a scholar, a gentleman, a competent journalist and composer. What we cannot understand—being unimaginative Americans—is why Saléza wishes to carve up the anatomy of De Nevers. The latter said that there were no tenors in Grau's company last season. Well; were there any? Saléza wasn't much of a one with his throaty, nasal, reedy, catarrhal voice. Why didn't he sing artistically if he wished to prove De Nevers a liar? Instead of which he sulked and sent challenges. We fear that M. Saléza has no sense of humor, and we also believe that the attempt to shift the quarrel on Jean de Reszke's shoulders is a deliberate attempt at self-advertisement. In the middle of all this chaotic verbiage we note the Mephisto figure of Runciman, of the *Saturday Review*, tongue in cheek, and delighted at the prospect of a row. We do not believe he would sorrow greatly if Saléza were punctured. Let us suggest an intermediary course. Let both warriors meet in a brewery, weapons to be real steins at five paces—from the bar. The first man down and out pays the bill. The seconds are to drink at the expense of the principals. In case a duel really should take place, we have gone into anticipatory mourning. Our obituary will read something like the item in a country paper:

"Those who know old Mr. Wilson, of this place, personally, will regret to hear that he was assaulted in a brutal manner last week, but was not killed."

Scherhey Gives a Concert for Charity.

PROF. M. I. SCHERHEY, the New York vocal teacher, gave a successful concert, for charity, at Butt's Hotel, East Windham, Greene County, N. Y., on August 9. The program proved very attractive. Professor Scherhey was assisted by Miss Siegel, piano; Mr. Lardauer, violin; Mrs. Albrecht, his pupil; also Mrs. Scherhey, contralto; Miss Morgenthau, mezzo-soprano; Miss Rosenstein and Miss Natalie Mayer. The following was the program:

Overture, Il Trovatore.....	—
Violin solo, Mr. Landauer and Miss Siegel.	
Parla.....	Arditi
.....	Mrs. G. Albrecht.
Imitation of Mrs. James Brown Potter in a scene from The Marble Heart.	
.....	Miss Natalie Mayer.
For All Eternity.....	—
.....	Miss Morgenthau.
Piano solo.....	—
.....	Miss Sadye Siegel.
The Raft.....	Pinsuti
.....	Mrs. Scherhey.
Recitation, The Gladiator.	
.....	Miss Martha Rosenstein.
Violin solo, Cavatina.....	—
.....	Mr. Landauer.

Miss Siegel played brilliantly and for her encore gave one of the Liszt rhapsodies. Mrs. Albrecht, who possesses a beautiful coloratura voice, gave pleasure by her singing. Miss Mayer, for several years leading lady for Thomas Keene, made a hit with her recitation. Miss Morgenthau sang "For All Eternity" very sweetly, and Mrs. Scherhey's rich contralto did full justice to Pinsuti's descriptive song, "The Raft." Miss Rosenstein recited "The Gladiator" with dramatic effect. The violin solos by Mr. Landauer were well played. After the concert Professor Scherhey was heartily congratulated for his efforts. A poor family burned out of house and home received the proceeds.

Zumpe in Munich.

HERMAN ZUMPE'S selection as successor to Herman Levi at Munich has been assured by the action of the Prince Regent, who recently confirmed his selection. He is to commence his work on the first of next May. Zumpe was at first a teacher in a public school. While at Leipzig he varied the monotony of this profession by striking the triangles in an orchestra. He devoted himself entirely to music after Richard Wagner, in 1873, took him to Bayreuth and set him to preparing the Nibelungen scores. He was afterward conductor in Salzburg, Wuerzburg, Magdeburg, Frankfurt and Hamburg and has composed industriously. He has written two comic operas, "Farinelli" and "Karin," and a romantic opera called "The Enchanted Princess." He also acted as conductor at Stuttgart and Schwerin before going to Munich.



Damarel Danced for the King.

Damarel danced for the King between the dark and the light:
Our pulses swung to the beat and rush of the wonderful feet,

(Ah! restless, flickering feet!)

While the East grew dimly bright.

And the arches throbbed with the ring of her golden ankle-bell

That caught the lights as it fell from the misty garments' swing,

From rounded, gleaming wrist,

From hair the sun had kissed,

And flashed it golden bright on the jewels of the throne,
Till they glowed in the scented night, where the King sat all alone—

The old King sat alone—

To watch, perchance to dream; his dull eyes caught by the gleam

Of bell and glancing feet, where Damarel danced and shone.

Will the memory never fade of that witching, wonderful night.

When we watched the East grow bright as wild, white Damarel swayed?

Why do our pulses swell with the dear, old-new delight?
What was the magic spell, dulling all after-sting

With the peace of outlived bliss?

Who can tell more than this:

Between the dark and the light, Damarel danced for the King.

—Katharine Aldrich in *Atlantic Monthly*.

"A H!" exclaims a correspondent—a pretty girl I am positive, because of the ink, paper and perfume she uses—"are you not a trifle jealous *mon cher Raconteur*, of these writers of romance, who overnight turn out chapters which, when put in book form, sell by the hundred thousand? You were cross last week over the latter-day romance spinners. Come, confess that you were! Writing tales of adventure are *not* as easy as rolling off a log. If they are, as you assert, spin one for your readers, spin a story in which something will happen, something with a little music added."

Thus the letter of challenge. I hasten to accept it. Let it be a story of derring-do, with due apologies to Anthony Hope, Stanley Weyman, Crockett & Co. I shall call it

The Pursuit of the Ideal.

I told Michael to look sharply after his horse. It was dusk; a few bits of torn clouds, unresolved modulations of nebulous lace, trembled over the pink pit in the west, wherein had sunk the sun, and one evening star, silver pointed, told the tale of another spent day.

Michael was surly, I was impatient and the groom, who lagged in the rear, softly whistled. I knew that both men were tired and hungry, as were their beasts. The road, hard and free of dust, echoed the resilient hoof-falls of our horses. It was finely cool, for the month was September—and we had lost our way. Green fields on either side and before us the path declined to a steep slope that lost itself in huddled foliage.

Michael spoke up:

"We are astray. I knew this damnable excursion would lead to no good."

I gently chided him. "Pooh! you braggart. Even Arnold, who rides a brute a world too wide for him, has not uttered a complaint. Brave Michael, what if her ladyship heard you now?"

His face grew hard as he muttered:

"Her ladyship! May all the saints in the calendar

watch over her ladyship! But I wish she had never taken you at your hot-headed word. Then we would not have launched upon this madcap adventure."

I grew stern.

"Her ladyship I bid you remember my worthy man is our mistress, and it ill behooves you to question her commands, especially in the presence of a groom."

Michael growled, and then a sudden turn in the road started our horses galloping and for a quarter of an hour we pushed our way ahead in the twilight. We had entered a small thicket when an ejaculation from Arnold—who had been riding abreast—brought us up to a sharp standstill.

"There's a light," said the groom in a most tranquil voice, pointing his heavy crop-stick to the left.

How we had missed seeing the inn from the crest of the hill was strange. Only a hundred yards away stood a low, red-tiled house, lights burning downstairs, and with an unmistakable air of hostelry for man and beast. We at once veered in our course, and in a few minutes were hallooing for host and hostler.

"Now I hope that you are satisfied, my friend," I said exultantly to Michael, who only grunted as he swung off his sweating animal. Arnold followed, and soon we were chatting with an amiable old man in a white cap and apron, who had run out of the house in response to our shouts.

"Amboise?" he said, when I told him of our destination, "Amboise; why, sirrah, you are a good five leagues from Amboise! Step within and remain here for the night. I have plenty of convenience for you and your suite."

I glanced at Michael, but he was busily engaged in loosening his pistols from their holster, while Arnold, in company with a lame man, led the horses to the stable. There was little use in vain regrets. The other had the start of a half day, and surely we could go no further that night. I gritted my teeth with an oath as the little, fat landlord followed us into the house. In half an hour we were smoking our pipes before a lively fire—the night had grown chilly—and silently enjoying recollections of a sturdy round of beef and several bottles of fortifying burgundy.

Our groom had gone to bed, but I soon saw that I could get nothing out of Michael for the present. He stared moodily into the fire and I noticed that his pistols were handy. The host came in and asked permission to join us. He felt lonely, he explained, for he was a widower, and his only son away in the world somewhere. I was very glad to ease myself with some gossip, for my heart was not quite at peace with this expedition of ours. I knew what her ladyship asked of us was much, so much that only a bold spirit and a thirst for the unknown could pardon the absolute folly of the chase.

I bade the innkeeper take a seat on his own hearth and soon we fell to chatting like ladies' maids. He was a Norman and curious as a cat. He began his inquiries delicately:

"You have ridden far and fast to-day most worthy sir. Your horses were all but done for. Yet there is no cloud of war in the sky and you are too far from Paris to be honorable envoys. I hope you like our country?" I dodged his tentative efforts at prying by asking him a question in return.

"You don't seem to have many guests, good host! Yet I do hardly wonder at it. You are all but swallowed up in the green and too far from the main traveled road."

The little man sighed, and replied in sad accents: "Too true, yet the Scarlet Dragon was once a thriving place; a fine, money-breeding house. Before my son went away—" I interrupted him. "Your son; what is he and where is he now?"

The other became visibly agitated and puffed at his pipe some minutes before replying.

"Alas! worthy sir," he said at last in a lower key, "my son cannot return here for reasons I dare not divulge. Indeed this was no cheerful house for the

lad. He had his ambitions and he left me to pursue them."

"What does he do, this youngster?" gruffly broke in Michael. The landlord started.

"Indeed, good sir, I cannot tell you, for I know not myself."

"Humph!" grunted my sullen companion, but I observed his suspicious little eyes persistently fixed on the man of the inn.

I turned the talk, which had threatened to languish. Evidently the old man did not relish the question about his son, and began deploring the poor crops. At this juncture an indefinable feeling came upon me that we were losing time in stopping at this lonely place. I am not superstitious, but I swear that I felt ill at ease and confused in my plans.

On bended knee I had vowed to my lady that I would bring back to her unharmed the fugitive, and I could never return empty handed, confessing failure. Michael's queer behavior, too, disconcerted me. From the outset of the chase he had turned sour and inaccessible, and now he was so ill-tempered that I feared he would pick a quarrel with our host at the slightest provocation. With a strange sinking at the heart I asked about our horses.

"They will be attended to, my sirs; my servant is a good boy. He is handy, though he can't get about lively, for he was thrown in a turnip field by our donkey." I was in no mood for this sort of chatter and quizzed the fellow as to our beds.

"We must be off early in the morning for we have important business to transact at Amboise before the sun sets to-morrow," I testily remarked.

"At Amboise—h'm! h'm! Well, I don't mind telling you that you can reach Amboise by stroke of noon; and so you have business at Amboise, eh?"

I saw Michael's brow lower at the questioning of this wheedling little man, and answered hastily and rather imprudently:

"Yes, business, my good man; important business, as you will see when we return by this road to-morrow night with the prize we are after."

Michael jumped up and cried, "Damnation!" I saw my mistake. The landlord's manner instantly altered. He looked at me triumphantly and said:

"Beds, beds! but my honored sirs I have no beds in the house. I forgot to tell you that no guest in years has been upstairs for certain reasons. Indeed, sirs, I am so embarrassed! I should have told you at once that I have a day trade only. My regular customers would not stop here over night, for the house"—here a cunning, sinister look crept over the fellow's fat face—"the house bears an evil reputation."

Michael started and crossed himself. Not I. I suspected some deep devilry and determined to discover it.

"So ho! haunted, eh? Well, ghosts and old women's stories shan't make me budge until dawn. Go fetch more wine and open it here, mine host of the Scarlet Dragon," I roared. The little man nonplussed, hesitated a moment and then trotted off.

I saw that Michael was at last aroused.

"What diabolical fooling is this? If the place is haunted I'm off!"

"I'm hanged if I am," I said quite bravely, as more wine appeared. We both sat down. The air had become nipping, and the blaze on the hearth was reassuring. Besides the wind was querulous and I didn't fancy a midnight ride, even though my lady's quest was an urgent one.

Michael held his peace as the wine was poured out, for I insisted on the landlord drinking with us. We finished two bottles and I ordered more, as I foresaw that sleep was out of the question and determined to make a night of it.

"Touching upon this ghost," I began, when the other bade me in God's name not to jest. There were some things not to be broached in honest Christian company.

"A fig for your scruples," I cried, emptying my glass. My head was hot and I felt bold. "A fig, I

say, for your bogie man nonsense. Tell me, at what time doth this phantom choose to show itself?" The landlord shivered and drew his chair closer to the fire.

"Oh, sir, do not jest! What I tell you is no matter for rude laughter. Begging your pardon for my offer, if you will be patient I'll relate to you the story and how my misfortunes came from this awful visitant."

Even Michael seemed placated, and after I had nodded my head in token of assent the landlord told us of

The Haunted Harpsichord.

"Once upon a time, sirs, when the great and good Louis, sixteenth of his name, was king of France, this domain was the property of the Duc of Langlois. The Duc was proud and rich, and prouder and haughtier was his Duchesse, who was born Berri. Ah! they were mighty folk then, before the revolution came with its sharp axes to clip off their heads. This inn was the stable of the château, which stood off yonder in the woods. Alas! nothing remains of the castle to-day but a few blackened foundations, for it was burnt to the earth by the red devils in '93. But at the time I speak the château was a big, rich palace, full of gay people; all the nobility went there and the Duchesse ruled the land.

"She was crazy for music, and to such lengths did she go in her madness that she even invited as her guests celebrated singers and composers. The Duc was old-fashioned and hated these crazy people who lived only to hum and strum. He would have none of them and quarrels with his wife were of daily occurrence. Indeed, sirs, so bad did matters become that he swore he would leave if Messires Gluck or Piccini, or any of the other strolling vagabonds—so the Duc called them—entered his château. And he kept his word, did the Duc. The chevalier Gluck, a fine, shapely man, was invited down by the Duchesse and amused her and her guests by playing his wonderful tunes on the beautiful harpsichord in the great salon.

"The Duc would have none of this nonsense and went to Paris, where he amused himself gambling and throwing gold in the laps of his favorites. The Duchesse kept right on, and then the gossips of the neighborhood began to wag their busy tongues. The lady of the château was getting very fine pleasure from the company of the handsome Austrian chevalier. It was whispered that the Queen, Marie Antoinette, had looked with favorable eyes upon the composer, and furthermore, had lent him certain monies to further his scheme for reforming the operatic stage.

"Reform, forsooth! All he cared for was the company of the Duchesse, and he vowed that he could make better music at the château than in noisy Paris. On a fine afternoon it was said that it was no uncommon sight to see the chevalier all togged up in his bravest court costume, sword and all, sitting at his harpsichord playing music that was ravishing. This was out in the pretty *Parc*, back of the château, and the Duchesse would sit at Gluck's side and pour champagne for him. All this may have been idle talk, but at last the Duc got wind of the rumors, and one night he surprised the pair playing a duo on the harpsichord and stabbed them to death.

"Since then the château was burned down, but the place has been haunted. I, myself, good gentlemen, have heard ghostly music, and I swear to you—Oh, my God! listen, listen!"

"What hellish nonsense!" blurted out Michael. I cautioned silence and we all listened. The old man had slid off his chair, his face chalky white. Michael's ugly mouth half opened in his black beard, and I confess I felt rather chilly.

Music, faint and tinkling we certainly heard. It came on the wind in little sobs and then silence would settle upon us.

"It is the Chevalier Gluck, and he is playing on his harpsichord to his Duchesse out in the fields.

See, I will open the door and show you," whispered the fat landlord.

He went slowly to the door and we followed breathlessly. The wind was still high and the moon rode among rolling boulders of yellow, fleecy clouds.

"There, there, over yonder, look! Mother of Christ, look at the ghost!" and the old man pointed a shaking hand.

Just then the moonlight was blackened by a big cloud, as we again heard the tinkling music of a harpsichord, but we could see naught. The sounds were plainer now and presently resolved into the rhythmical accents of a gavotte. It seemed far away and oh! so plaintive.

"Hark!" said Michael, in a hoarse voice, "that's the gavotte from 'Pagliacci.' Listen! Don't you remember it?"

"Pshaw!" I said roughly, for my nerves were all astir, "it's the 'Alceste' music of Gluck."

"Look, look, gentlemen!" cried our host, and as the moon glowed again in the blue we saw at the edge of the forest a white figure; saw it, I swear, though it vanished in a trice as the music ceased. I started to follow, but Michael and the old man seized my arms, the door closed with a crash and we found ourselves staring into the fire and feeling a bit shaken up.

It was Michael's turn to speak. "You may do what you please, but I stay here for the night; no sleep for me," and he placed his pistols on his knee.

I looked at the landlord and I fancied that I saw an expression of disappointment on his face, but I was not sure. He made some excuse about being tired and went out of the room. We spent the remainder of the night in gloomy silence, for I saw that conversation would but irritate my companion. At dawn we went out into the sweet air and I called loudly for Arnold, who looked sleepy and out of sorts when he appeared. The fat old man came to see us off and smilingly pocketed the gold I gave for our night's reckoning.

"*Au revoir*, my friend," I said, as I pressed an unnecessary spur into my horse's flank, "*au revoir*, and look out for the ghost of the gallant Chevalier Gluck. Tell him, with my compliments, not to play such latter-day tunes as the gavotte from 'Pagliacci.'"

"Oh! I'll tell him, you may be sure," he answered, quite dryly.

We saluted and dashed down the road to Amboise, where we hoped to capture our rare prize. We had ridden about a mile when a dog attempted to cross our path. We all but ran down the poor brute.

"Why it's lame!" exclaimed Arnold.

"Oh! if it were but a lame man instead of a dog," fervently added the groom, who was in the secret of our quest.

A horrid oath rang out on the smoky morning air. Michael, his wicked eyes bulging fiercely, his thick neck swollen with rage, was cursing like the army in Flanders as related by Uncle Toby.

"Lame man! Why perdition take him, that hostler was lame! Oh! fooled, by God, cheated, fooled, swindled and tricked by that dirty scamp and scullion of the inn! Oh! we've been nicely taken in by an old wife's tale of a ghost!"

I stared in sheer amazement at the man, wondering if the strangely spent night had upset his reason. He could only splutter out between his awful curses:

"Gluck, the rascal, the ghost, the man we're after! That harpsichord—the lying knave—that tune—I swore it wasn't Gluck's—oh! the rascal has escaped again. The ghost story—the villain tried to scare us out of the house—to put us off the track. A thousand devils chase the scamp!" And Michael let his head drop on the pommel of his saddle as he fairly groaned in the bitterness of defeat.

I had just begun a dignified rebuke, for Michael's language seemed inexcusable, when it flashed upon me that we had been duped indeed.

"Ah!" I cried in my fury, "of course, we were taken in. Of course, his son was the lame hostler,

the very prize we expected to bag! Oh, Lord! what will I say to my lady? We are precious sharp! I ought to have known better. That stuff he told us! Langlois, pshaw! Berri—pouf! A Berri never married a Langlois, and I might have remembered that Gluck wasn't assassinated by a jealous Duc. What shall we do?"

We all stood in the middle of the road stupidly gazing at the lame dog that had given us the clue. Then Arnold timidly said: "Hadn't we better go back to the inn?"

Instantly our horses' heads were turned and we galloped madly back in our old tracks. Not a word was uttered until we reined up in front of the lonely house which looked more haunted by daylight than it did the previous night.

"What did I tell you?" suddenly asked Michael.

"What do you mean?" I inquired. "Over there, you blind bat," he cried coarsely and impatiently, and pulling out his pistol, he fired twice, thrice, a low, melodious sound following the reports of his weapon. When the smoke cleared away I saw that he had fired at an old worm-eaten harpsichord that stood against a tree facing the house.

"The ghost," we yelled, and then we laughed consumedly. But the shots that hit the rare instrument had results. The old, fat man appeared on the edge of the forest waving a large napkin as a flag of truce. With him was the lame hostler.

"Mercy, gentlemen, mercy, we beseech you!" he bawled, and we soon surrounded both and bound them securely.

"You shall pay dearly for the trick you put upon us, my man," said Michael grimly, and walking our horses, we went by easy stages toward the castle, towing our prisoners along.

When I brought the lame man to my lady, her face glowed with joy and her Parisian eyes grew brilliant with victory.

"So you tried to escape!" she cruelly demanded of the poor, cowering wretch. "You shall never get another chance, I warrant me. Go, let the servants give you food and drink, and then set to work in the large music room first. Begin with the grands, then follow with the uprights. Thank you, gentlemen, both," turning to us, "for the courage and *finesse* you displayed in this desperate quest. I'll see that you are both suitably rewarded." We knelt as we kissed her be-jewelled fingers; I fancied that Michael regarded me sardonically. But he held his peace about the night's adventure.

We had, indeed, reason to feel flattered at the success of our dangerous expedition; for had we not captured, more by good luck than strategy, the only piano polisher in old France?

Isabel McCall at Newport.

AMONG the musical people sojourning at Newport, R. I., is Miss Isabel McCall, of the School of Accompanying, at 251 Fifth avenue. This accomplished young woman has appeared as accompanist at several fashionable musicales. Recently she accompanied for the soloists at the Casino concert. The *Newport Herald* referred thus to Miss McCall's part in the program:

"Miss Isabel McCall, pianist and accompanist, whose delicate touch and delightful technic quite caught the audience."

Sousa.

SOUSA'S return engagement in Berlin is for nine days. He then returns to the Rhine cities for the third time, closing his German tour August 26 and sailing for home from Southampton September 1, on the steamship *St. Louis*. The tour of Sousa and his band has been an unqualified success.

The National Conservatory of Music of America,

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The Kaltenborn Concerts.

DURING all the hot and uncomfortable nights it was delightfully cool at the St. Nicholas Garden, where the Kaltenborn Orchestra is now in its third month. The programs last week were attractive, and, as usual, the largest audiences attended Tuesday and Thursday nights. By special request Dvorák's symphony, "From the New World," was repeated on Tuesday evening, August 7. The soloist for that evening was Hermann Beyer-Hané, the cellist. With the orchestra he played Volkmann's "Serenade."

At the Thursday evening concert Gussie Zuckerman, a young pianist, played with the orchestra the third movement of Chopin's Concerto, in E minor. The other soloist for the evening was Carl Hugo Engel, the concertmeister. Mr. Engel's number was the Andante from the Mendelssohn Violin Concerto.

The Wagner section of the program Thursday night included the Prelude and "Good Friday Spell" from "Parsifal"; "Siegfried's Death and Funeral March," from "Die Götterdämmerung," and the Prelude from "Die Meistersinger."

"Operatic Night," Friday, attracted a large audience, and the soloists for that evening were Miss Lucille Presby, soprano, and Hugo Schmidt, trumpet player. Several evenings during the week the orchestra played the "St. Nicholas March," composed by Mr. Kaltenborn. The composition has snap and go to it and the young conductor gets an ovation after each time his piece is played.

Last Monday night the program was a reproduction of one performed by Theodore Thomas at Central Park Garden, June 26, 1875. Last night, Tuesday, Beethoven's Eighth Symphony was played.

Following are the programs for Thursday, Friday, Saturday and Sunday nights:

THURSDAY, AUGUST 16. WAGNER NIGHT.

Overture, Nature.....	Dvorák
Suite, Sylvia.....	Delibes
Concerto, G minor (third movement).....	Saint-Saëns
Harry Graboff.	
Waltz, Freuet Euch des Lebens.....	Strauss
Overture, Tannhäuser.....	Wagner
Waldweben, Siegfried.....	Wagner
Introduction to third act Tristan und Isolde.....	Wagner
Oboe solo, Mr. Eller.	
Tristan's Vision, Act III, Tristan und Isolde.....	Wagner
Prelude und Liebestod, Tristan und Isolde.....	Wagner
Overture, Freischütz.....	Weber
Prelude, King René's Daughter.....	Edwards
Two Hungarian Dances.....	Brahms

FRIDAY, AUGUST 17. OPERATIC NIGHT.

Overture, Don Juan.....	Mozart
Selection, The Prophet.....	Meyerbeer
Finale to third act William Tell.....	Rossini
Overture, Euryanthe.....	Weber
Valentine's Prayer, Faust.....	Gounod
Mr. Heindl.	
Waltz, Du und Du, The Bat.....	Strauss
Wotan's Farewell and Magic Fire Scene, Die Walküre.....	Wagner
Fantaisie, Carmen.....	Bizet
Renato's aria, Masked Ball.....	Verdi
Mr. Heindl.	
Intermezzo, Cavalleria Rusticana.....	Mascagni
Sextet, Lucia.....	Verdi
Sailors' Chorus, Flying Dutchman.....	Wagner

SATURDAY, AUGUST 18.

Overture, Penthesilea.....	Goldmark
Snowflakes, a Fairy Tale.....	Bendel
Minuet, Don Juan.....	Mozart
Serenade.....	Gruenfeld
Gavotte, Mignon.....	Thomas
Selection, Cavalleria Rusticana.....	Mascagni
Trumpet solo, Mignonette.....	Casey
Mr. Schmidt.	
Waltz, Acceleration.....	Strauss
Overture, Robespierre.....	Litolff
Valse Caprice.....	Rubinstein
Strings—	
Reverie.....	Bottesini
Violin solo, Carl Hugo Engel.	
Douce Caresse.....	Gillet
Selection, The Serenade.....	Herbert
March, St. Nicholas.....	Kaltenborn

SUNDAY, AUGUST 19.

Overture, Indra.....	Flotow
Unfinished Symphony.....	Schubert
Suite, Boabdil.....	Moszkowski
Scherzo Valse—Malaguena.	
String orchestra, Sarabande and Bourée.....	Bach
'Cello solo, Adagio.....	Klughart
Mr. Beyer-Hané.	
Fest Overture.....	Lassen
Slavic March.....	Tschaikowsky

Violin soli—	
En regardant Le Ciel.....	Godard
Effetant.....	Popper-Hild
Mr. Spargur.	
Overture, Raymond.....	Thomas
Serenade.....	Moszkowski
Spinning Wheel.....	Spindler
March, Tannhäuser.....	Wagner

Miss Anna Miller Wood.

MISS ANNA MILLER WOOD, who is spending the summer in San Francisco, has just been engaged to sing five alternate Sundays at the First Unitarian Church of that city, beginning on August 19. Miss Wood began teaching at her residence on the first of the month and will probably not return to Boston before November 1.

On her way to San Francisco, in June, Miss Wood sang with the Musical Club of Portland, giving the entire program herself, a glance at which will show the diversity of the music sung:

Love Me or Not.....	Secchi
Gia il Sole.....	Scarlatti
Wilt Thou Be My Dearie?.....	Old Scotch
My Boy Tammy.....	Old Scotch
Von Ewiger Liebe.....	Brahms
Sonntag.....	Brahms
The Sea Hath Its Pearls.....	Franz
Fruehling und Liebe.....	Franz
Wiegenlied.....	XIVth Century
Serenade.....	Strauss
C'est Mon Ami.....	Marie Antoinette
Bergerette.....	Old French air
En Reve.....	Chretien
Embarques vous.....	Godard
Persian Song.....	Burmeister
A Swallow Flying South.....	Footé
Irish Folksong.....	Footé
Leave Me, if I Live.....	Footé

Of Miss Wood's singing the Portland critics had the following to say:

The fourth and final concert for this season of the Musical Club was given last night at Arion Hall. It took the form of a song recital, in which Miss Anna Miller Wood was soloist. The hall was filled by the club members and their friends, the audience, as a result, being a thoroughly musical one. Judging from the generous applause, the critical tastes of Miss Wood's hearers were truly gratified. Miss Wood is artistic, both in the interpretation of her selections and in the rendition. A prepossessing manner, coupled with a finished style of singing, very early in the program put the artist and her audience in complete rapport. Her voice is marked for its brilliancy and excellent tone production rather than for its richness. It is a contralto with an exceptionally high range. The mezzo tones are clear and ringing, while her lower register, though not so powerful, is pure, deep and flexible.

The songs selected were peculiarly fitted for Miss Wood's artistic temperament. There was none of the floundering evidence. All the songs gave ample scope for the expression of the various emotions, from the love songs and serenades to the sonorous German ballads, thence to the jaunty French chansonette, and completed by a round of pathetic and soulful Irish folksongs.—Oregonian, June 29.

Miss Anna Miller Wood in songs of various nations delighted an appreciative audience last night at Arion Hall. As this was the last concert for this season of the Musical Club the attendance was unusually large. Music lovers showed in demonstrative manner their admiration of Miss Wood's pleasing work. The singer is possessed of a beautiful contralto voice of much clearness. All the selections were rendered with exquisite expression. Secchi's "Love Me or Not" was followed by a dainty Italian song, "Gia il Sole," by Scarlatti. Two old Scotch songs, "Wilt Thou Be My Dearie?" and "My Boy Tammy," were given with fine effect. The French air, "Bergerette," well merited the spontaneous recall. The program closed with a Persian song by Burmeister and three charming songs by Footé, "A Swallow Flying South," "Love Me if I Live" and an Irish Folksong. Edgar E. Coulsen's perfect accompaniments naturally contributed largely to the success of the concert.—Telegram, June 29.

It will probably be arranged for Miss Wood to sing at Portland again next season and also with the Salem (Ore.) Choral Society.

Winderstein's Manager Here.

MRS. NORMA KNUPFEL, the manager of the Leipzig Philharmonic Orchestra, of which Hans Winderstein is conductor, has arrived in New York. Mrs. Knüpfel will complete arrangements for a tour of the orchestra in this country. The orchestra is now in Russia and will open its season in Leipzig early in the autumn.

J. F. Mount.

This distinguished baritone singer of Bay City, Mich., has been visiting New York for several weeks. Last Monday night he gave an impromptu recital at the New Amsterdam Hotel, and later was entertained by V. W. O'Brien, of the Kranich & Bach house. Mr. Mount possesses an uncommonly good voice. It is likely that Mr. Mount will be heard in New York next season.

SUMMER TERM from MAY 1 to AUGUST 12.

The sixteenth scholastic year begins Sept. 4 and ends May 1. Annual entrance examinations

Piano and Organ—September 18, 10 A. M. to 12 M. and 2 to 4 P. M.

Viola, Violin, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—September 19, 10 A. M. to 12 M. and 2 to 4 P. M.

Singing—September 20, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M.

Children's Day—September 22, **Piano and Viola**—10 A. M. to 12 M.; 2 to 4 P. M.

The Clavier Company Piano School.

THE summer session of this school came to a close last Saturday, August 11, and certainly both teachers and pupils are to be congratulated upon the satisfactory work accomplished. All in attendance were either already teachers or preparing to become teachers, and were desirous to learn as much as possible about the Clavier Method in five weeks. They worked earnestly under Mr. Virgil's guidance, and now have returned to their respective homes far better qualified to teach than ever before, and with far greater ambition and higher aims. All who come under the influence of Mr. Virgil—one of the most earnest, competent, conscientious and thoughtful of teachers—cannot fail to get a grasp of true educational principles nor to catch from him a spark of that enthusiasm which makes his teaching so forcible.

Six very successful piano recitals were given during the last two weeks of the session, and the playing at these served to prove more effectually than can any words that the Clavier does not make dry, unmusical mechanical players, as is so frequently feared. Miss Harriet Brower at her recital, Monday evening, July 30, played the following program in an artistic and refined manner:

Intermezzo, E major, op. 116, No. 6.....	Brahms
Traumeswirren, F major, op. 12.....	Schumann
Allegro from Faschingschwank, op. 26.....	Schumann
Impromptu, E flat major, op. 90, No. 2.....	Schubert
Preludes, A flat major, F major, op. 28.....	Chopin
Nocturne, F major, op. 15, No. 1.....	Chopin
Etude, C major, op. 10, No. 7.....	Chopin
Impromptu, F sharp major, op. 36.....	Chopin
Polonaise, E flat minor, op. 26, No. 2.....	Chopin
Valse, A flat major, op. 42.....	Chopin
Gnomen-reigen.....	Liszt
Rhapsodie, No. 4.....	Liszt

By her careful and intelligent interpretation of the various numbers on her program, Miss Brower proved that she not only has skillful fingers, but is also a cultivated musician.

Mrs. Clara Nightingale's recital took place Tuesday afternoon, July 31, and her program was as follows:

Sonata, C minor, op. 13.....	Beethoven
Fantaisie, No. 1, D minor.....	Mozart
Nocturne, op. 21, No. 1.....	Schumann
(Preceded by a Marcato, Legato and Staccato Chord Study.)	

Technical illustrations—
Etude, op. 120, No. 4.....Duvernoy
(This Etude will be played in several different ways, in illustration of the manner in which the principles of touch, accent and expression are first applied in the study of musical composition.)

Invention No. 1 } With Staccato touch } Bach
 } With Legato touch, }
Exercise No. 106 (Foundation Exercises)—

Valse, A flat, op. 42.....	Chopin
Prelude, D flat major, op. 28, No. 15.....	Chopin
Etudes, G flat major, op. 25, No. 9, and op. 10, No. 5.....	Chopin

Mrs. Nightingale has an excellent touch, and produces a full, pure singing tone which makes it a pleasure to listen to her. She played all her numbers exceedingly well, but particularly interesting was her reading of the "Sonata Pathétique." The technical illustrations were given in a very able manner.

The recital by John R. Rebarer, the program of which was as follows, occurred on Friday afternoon, August 3:

Sonata, op. 42, No. 1 (first movement).....	Schubert
To a Wild Rose.....	MacDowell
Death Nothing Is but Cooling Night.....	MacDowell
Witches' Dance.....	MacDowell

Technical illustrations—
Velocity Scale Study.
Octave Scale Study.
Accent Scale.
Chord Exercise.

Reverie.....	Schütt
Preludes, op. 28, Nos. 1, 15, 20 and 22.....	Chopin

Berceuse.....	Chopin
Polonaise, op. 40, No. 1.....	Chopin

This young pianist played in a refined manner, and is of artistic, musical temperament. He produces a very singing tone, and already has an excellent technic, and if he continues to study conscientiously for the next two or three years there is no doubt that he will make a name for himself. Especially pleasing was his reading of the MacDowell numbers, in which he displayed great delicacy of touch. In the Chopin Polonaise he gave evidence that he is also able to play with fire and dash.

One of the most interesting recitals of the summer session was that given on Tuesday afternoon, August 7, by Miss Winifred Willett, who, with the following program, was able to greatly charm a critical audience:

Sonata, op. 31, No. 2, D minor.....	Beethoven
Arpeggio Study. (Common, Dominant 7th and Diminished 7th).	
Example 106 (Foundation Exercises)—	

Plauderei.....	Singer
Burlesque.....	Scholtz
Valse.....	Schütt
Gespensier.....	Schytte
Three and four toned Chord Study.	
Effect Scale.	

Song (Sea Pieces), In Changing Moods.....	MacDowell
Shadow Dance.....	MacDowell
Notturmo.....	Grieg
Barcarolle, No. 5, A minor.....	Rubinstein

Miss Willett has a fine technic and the skill and control necessary to produce great variety of tonal effects, and as, besides, she is decidedly of musical temperament, her playing is very effective. Her interpretation of her first number was in every respect most artistic. The reading of the Adagio deserves special mention. Very charmingly were the shorter pieces played: "Gespensier," by Edward Schütt, and "Shadow Dance," by MacDowell, particularly so. The technical illustrations were exceedingly well given. Certainly Miss Willett may be congratulated upon what she has already accomplished, and she should feel encouraged to continue her studies arduously, as doubtless if she does so she will make for herself an enviable reputation.

Needless to say, S. M. Fabian's recital, which took place Thursday afternoon, August 9, was a brilliant success. In spite of the terrific heat he did not spare himself at all, but executed the following exacting program in an admirable manner:

Kleine Fuga.....	Rheinberger
Etudes.....	Chopin
Valse.....	Chopin
Scherzo.....	Chopin
Papillon.....	Grieg
Scherzo.....	Mendelssohn
Berceuse.....	Iljinsky
Rondo (Perpetuum Mobile).....	Von Weber
Etude.....	Henselt
Gnomen-reigen.....	Liszt
Hochzeitsmarsch und Elfenreigen.....	Mendelssohn-Liszt
Soirées de Vienne, No. 6.....	Schubert-Liszt
Etude.....	Rubinstein

Perhaps the hearty applause he received from his audience repaid him in a measure for his efforts. The "Kleine Fuga" of Rheinberger, his opening number, though rarely played, is very interesting and effective, and especially as interpreted on this occasion. The Chopin numbers chosen were Etudes, op. 25, No. 2, and op. 10, No. 5; Valse, C sharp minor, and Scherzo, B minor, all of which were received enthusiastically. Mr. Fabian not only plays with remarkable breadth and power, but also with the most delightful delicacy. His great skill in artistically shaded passage playing was admirably illustrated in the Rondo of Weber. The Etude of Henselt, "Si oiseau j'étais," and "Gnomen-reigen" of Liszt were charmingly played. In the last three numbers of the program, of which a highly musicianly interpretation was given, great virtuosity was displayed, and the very hearty applause

that greeted the artist at the close of this performance was most certainly deserved. We cannot help regretting that Mr. Fabian does not allow himself to be heard more frequently in public.

The last recital of the summer session, by Miss Estelle M. Norton, was given on Friday afternoon, August 10, and her program was the following:

Faschingschwank (Allegro).....	Schumann
Nocturne, F minor.....	Chopin
Widmung.....	Schumann-Liszt
Barcarolle, A minor.....	Rubinstein
Poème Erotique.....	Grieg
An den Frühling.....	Grieg
Liebesträume, No. 3.....	Liszt
Novelette, No. 1.....	Schumann
La Fileuse.....	Raff
Hark, Hark, the Lark.....	Schubert-Hoffman
Scherzo, op. 31, No. 2.....	Chopin

Miss Norton gave all her numbers very effectively. She has excellent execution, and plays with great fire and brilliancy.

It is decidedly as a teacher, and not alone as the inventor of the Clavier and author of the Clavier Method, that Mr. Virgil should be known, for the very rapid progress that his pupils make, not only in the acquisition of technical skill but also in artistic effectiveness is quite remarkable. For the last four or five years Mr. Virgil has been working to perfect his method and to find out a means to make technical study and study in interpretation fit together absolutely harmoniously. He is of opinion that in the beginning technic should be studied without any special reference to interpretation, but he believes that a time comes when they should go hand in hand together, and that this time arrives when a pupil has mastered the underlying principles of true artistic execution.

About five years ago he went to Europe, and there spent three years in introducing the Clavier into England and Germany, and in perfecting a system by means of which it is now possible to make practical application of all the principles of piano playing, as taught by the Clavier Method, to the interpretation of compositions. Up to this time he had not developed fully all his ideas, and he felt, to use his own words, that "there was a wide gap between the study of technic and of interpretation that should not exist." His association in Germany with many of the finest pianists and musicians in the world gave him many new ideas, and the opportunity he had to study enabled him to complete his method and find a way to close up this gap so as to lead pupils direct from technic to artistic interpretation.

In order to carry out his ideas entirely satisfactorily he intends to work hand in hand with accomplished artist teachers, and therefore, at the Clavier Company Piano School, the aim will be not alone to give pupils the finest technical training in the world, but also the finest instruction in interpretation. American musicians (and Mr. Virgil amongst these) want to keep American students in America; the way to do this is to prove to them that they can get more here in the way of a thorough foundation than they can possibly get on the other side of the water, then they will want to stay.

The Severn Trio to Make a Tour.

MR. AND MRS. EDMUND SEVERN are enjoying their vacation at their country home at Greenfield, Mass. They expect to return to town early in September and resume their teaching at their studios, 131 West Fifty-sixth street.

While in the country the Severns have been rehearsing daily, and the trio, composed of Mrs. Edmund Severn, pianist; Edmund Severn, violinist, and Arthur Severn, cellist, will make a concert tour the last two weeks in August through the towns near Greenfield.

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Sousa and Stuttgart.

STUTTGART, July 29, 1900.

JOHAN PHILIP SOUSA and his band captured this place, as they have the other German cities visited during the European tour. The concerts were given at the Liederhalle, and both were attended by thousands of enthusiastic Germans, and all the American tourists now here.

The programs were printed in English and German. The audiences at both the concerts given here were not satisfied with one encore after each number, but demanded two, and invariably succeeded.

Sousa has made an immense success in Germany. He has won popularity from the classes as well as the masses. His name seems to have a magic for German ears.

The date of Sousa concerts at the Liederhalle were Tuesday, July 24. The program for the evening was as follows:

Overture, Tannhäuser.....	Wagner
Capriccio Italien.....	Tschaikowsky
Cornet solo, Minnehaha.....	Rogers
Walter B. Rogers.....	
Hungarian Rhapsody, No. 14.....	Liszt
Scenes Historical, Sheridan's Ride.....	Sousa
Scenes from Die Walküre.....	Wagner
Valse, Queen of the Sea.....	Sousa
Trombone solo, Love Thoughts.....	Pryor
Arthur Pryor.....	
Pasquinade.....	Gottschalk
March, Hail to the Spirit of Liberty.....	Sousa
Tarantella del Belphegor.....	Albert

Recital at the Greene Summer School.

THE last and perhaps the most interesting recital of the series which has been given at the H. W. Greene Summer School of Music took place last Wednesday. The program was opened by Prof. Raphael Koester, of the Washington College, Washington, D. C., who gave a series of interesting violin numbers, in which he was accompanied by Miss Aarup, head of the piano department.

The interesting feature of their work was the understanding between the violin and the piano. The work was given without previous rehearsal, but so perfect were the technical attainments of both artists and so loyal to the interpretative tradition of the masters attempted that nothing was left to be desired.

The second part of the program consisted of a vocal and instrumental recital given by Miss Alma Rosinski, pianist, and Ora C. Phillips, tenor. Miss Rosinski is a second prize graduate from the Paris Conservatory and has for the past year been perfecting her touch under the admirable instruction of Miss Aarup. Pianists are rare who can combine such exceptionally brilliant technique and such accuracy and at the same time such delicacy.

Mr. Phillips is one of the many examples of Mr. Greene's teaching, in which seemingly most discouraging qualities of voice have been by his careful and able treatment turned to excellent account. Mr. Phillips' many friends were greatly surprised on his brilliant and effective robust notes and the facility with which he contrasted with them a delightful mezzo voce and perfectly controlled legato. Mr. Phil-

lips' ambitions are for the opera and he will surely be heard there.

The program was as follows:

Sonata, op. 27 (first movement).....	Beethoven
Thou Art Gone Far Away.....	Truhn
To Minona.....	Spoer
The Young Recruit.....	Kucken
Serenade, op. 29.....	Chaminade
Mazurka.....	Chopin
Night in Spring.....	Bohm
Parting.....	Ries
Yearnings.....	Rubinstein
Nocturne.....	Paderewski
Berceuse.....	Schytte
Queen of the Spring.....	Pisutti
Mary Gray.....	Temple
Irish Love Song.....	Lang
Romance.....	Rubinstein
Marche Funebre.....	Chopin
Crescendo.....	Per Lassen
Israfel.....	King
Say Yes.....	Bartlett
Love's Sorrow.....	Shelley
Valse Chromatique.....	Godard

Crowds Hear Innes at Atlantic City.

ATLANTIC CITY, August 12, 1900.

THERE seems to be no limit to the popularity and success of Innes and his band. Seats are at a premium at every performance, and last night fully a thousand persons were turned away from the Music Hall unable to find even standing room. It is a remarkable tribute to Innes and his band. The Innes programs are a study. There is something new, inspiring and invigorating in every number played, while the appropriateness of each selection is universally commented upon. Innes has met with a success far beyond his most sanguine expectation, and not a little of it is due to the capable body of musicians with which he has surrounded himself. His soloists for the festival concerts are artists of exceptional ability. Miss Frances Boyden and Madame Helene Noldi are repeating the successes scored by them in the early part of the season, while Signor Alberti is a prime favorite with the patrons of the Innes Music Hall at the head of the Steel Pier.

Innes has but four weeks longer to stay, after which he will begin a semi-annual tour which will extend as far as San Francisco. His band will also be heard in the Southern part of the country in the early spring.

Mme. de Wienzkowska's Vacation.

AFTER a hard season's work, Madame de Wienzkowska is spending a delightful vacation at Twin Mountain, in the White Mountain region, New Hampshire. The artist will return to New York October 1 and open her classes for piano playing according to the Leschetizky system. Madame Wienzkowska is the only assistant of Professor Leschetizky who represents him in this country. The famous Vienna instructor takes a special interest in the success of Madame de Wienzkowska's classes in the United States. Madame de Wienzkowska may be addressed, care Steinway Hall, or 147 West Eighty-second street, New York city.

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From London.

LONDON, August 3 1900

MUSIC has, of course, some sway in London, but not to the extent one would expect from a metropolis so magnificent in other respects. And in this connection it seems in all fairness that the English are less musical than the other great civilized nations of the earth. Paris, Vienna, Berlin, Dresden, Leipzig, in brief, nearly every European capital has its permanent orchestra.

But in London, notably the best orchestral work is accomplished by an imported German conductor of international fame, and even at that the marvel of it all is that he can realize such results with the material furnished him.

We must lift our hats to her glorious oratorio and festival choruses, to her Sir Arthur Sullivan and Reeves, Santley, Lloyd and others, yet after all to our perhaps imperfect vision there seems to be lacking a clearly defined musical atmosphere. An American artist going to London must, as a rule, be contented with a papered performance for re-clame only—an appearance at Lady So-and-so's musicale, an evening at Alma Tadema's, or a reception given by those always loyal friends of worthy American musicians, Mr. and Mrs. Henschel. Only recently a one time baritone, but now would-be tenor, was given a concert in the drawing room of one of the most distinguished of the English nobility. It was "infloence," that mystic power so invaluable to mediocrity, which gave to a very ordinary acceptable ballad singer a chance impossible to hundreds of worthier artists. But to be fair, it is not in England alone that this phase of social rather than artistic success obtains. It is prevalent everywhere and will always be the handicap and the bane of every true artist.

Everybody interested in the school of modern music would have been delighted to witness the first performance of "La Tosca" in England at Covent Garden. Of course, everybody knows the hideous brutality and realism of Sardou's great play, and in the setting of such a tragedy to music Puccini had the enormous advantage of artists like Termini, Scotti and De Lucia in the interpretation of the three principal roles. So absolutely did this trio abandon themselves to the demands of each scene that one was in constant anxiety lest they should overtax their endurance. Here was no saving of the voice for a final climax or against a possible breaking down, but tremendous power all the way through the performance. It was indeed thrilling in the extreme. It must be left to musicians to go into the musical details of the work, for this is indeed a field of pitfalls and danger for one who must content himself with a genuine love of music while regretting the lack of scientific

knowledge. One can, however, confess to great enjoyment not only of the singing and acting, but also of the beautiful orchestration.

Puccini's great fondness for sharply defined contrasts is apparent in nearly every scene, and admiration is absolutely compelled for his master stroke in this direction. The composer was again fortunate in having Mancinelli in the conductor's chair. Just two phases of the performance seemed regrettable—the putting to music of such a gruesome, morbid story, and the undeniable fact that no composer or artists in the world can successfully supplement such a terrific scene as that between Scarpia and La Tosca, in which she stabs him to death. By the compression of the original five acts of the play into three, this great scene of the opera ends the second act and fairly blankets in power the act which follows. The exquisite portrayal of the dawn by Puccini in the orchestral prelude to this last act will be better done in New York than in London, so a great treat is in store for next season's opera-goers in America. Puccini himself will come, too, so an added interest will be given to the first night of "La Tosca" at home.

There is a very modest little organization in London known as the "You Be Quiet" Club. It consists to date of 137 members, with the list headed by Hans Richter and ended by the undersigned. The president is one Archibald Ramsden, who, strange enough, never will keep quiet when you especially wish him to, yet a bluff, hearty good fellow and a pioneer in the field of good music in England. Other well-known members are Edward Lloyd, William Boosey, Charles A. Ellis, Rudolph Aronson, N. Vert, George Maxwell, Anton Van Rooy, Joseph Bennett, J. L. Toole, Sidney Jones, Raymond Roze and a host of others well known in musical and literary circles. The admission fee is 5 shillings, and the enormous income realized is most judiciously expended in promoting a spirit of good fellowship among the members. The quarters of the club are in a room over the piano warerooms of the president, and in a nearby music room some of the greatest and most successful singers of to-day came as veritable novices to have their voices tried by the English concert manager Narcisse Vert. Bellini as a composer of music is dead, but Bellini as a maitre d'hotel still lives, and in a snug little restaurant in the rear of St. George's Church, so famous for its many notable weddings, the "You Be Quiet" Club lunch nearly every day.

To close just an incident in the life of a great singer who recently finished a successful tour in America: It has to do with the lady's attempt to get a pet dog into England without procuring the most essential document before sailing from America. On her arrival here she was compelled to sign an ironclad agreement that she would

keep the canine in one place for three months, that she would not move him from this place under heavy penalty, imposed because of the great stress laid in England on hydrophobia, although, incidentally, Anglophobia not only is unpunishable, but rather encouraged. Madame kept her pledge faithfully for a while, but at last yielded, with a woman's weakness, and took the dog with her on her journey elsewhere. But the majesty of the English law had been violated, so the great artist who has charmed countless good dollars from the pockets of music lovers at home and haled to court and compelled to yield up of these same dollars, rumor has it, several hundred. And she was madder than the dog will ever be.

FRED. R. COMEE.

A Close Shave for Shelley.

ALBERTUS SHELLEY, the violinist, proved himself a hero while on a recent visit to Hackensack, N. J. He was rusticated under an apple tree surrounded by a bevy of young ladies, when a cry of "Fire!" came from a neighbor's house. As quick time is one of Shelley's hobbies his long legs seemed only to make a triangle around the corner, and in hemi-demi-semi quaver time he took in the situation. A gasoline stove seemed enveloped in a blaze, the flames reaching to the ceiling and the place was filled with a dense and odoriferous smoke. William Stedman, clad in a tennis suit (host of Mr. Shelley), was on hand at the right moment. Both young men grabbed the burning stove and threw it out of the kitchen door. Mr. Shelley is one of the New York College of Music professors, but his many private pupils will be glad to hear that he was not injured.

Earl Gulick's Busy Summer.

EARL GULICK, the boy soprano, has had a busy summer. He has sang at concerts and recitals in Indiana, Illinois, Wisconsin and Missouri. On August 1 President McKinley's private car was attached to the train on which Master Earl was traveling, and the little singer was for a time the guest of Mr. McKinley. Since his return East, Earl has been singing at resorts on the New Jersey coast.

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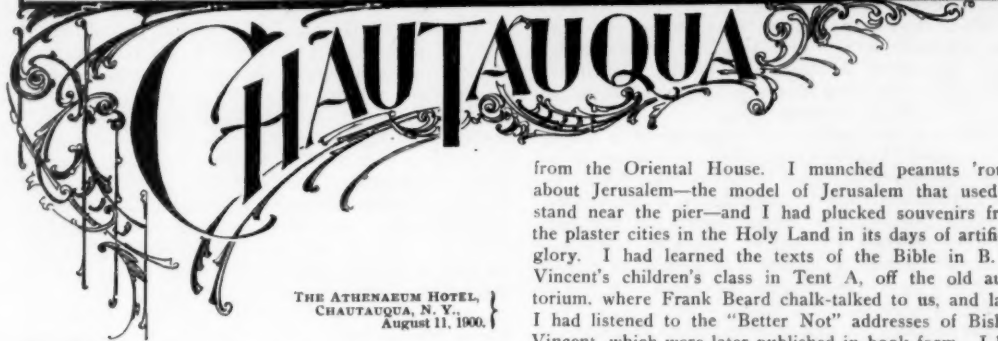
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THE ATHENAEUM HOTEL,
CHAUTAUQUA, N. Y.
August 11, 1900.

IN the Amphitheatre on Tuesday evening, August 8, when the anniversary of the opening of the original assembly was celebrated, many brilliant and amusing addresses were delivered. THE MUSICAL COURIER prints in this issue the speech made by Frank Chapin Bray, of Cleveland, Ohio, the clever editor of the *Chautauquan Magazine*, and later will present a number of the other humorous orations.

Mr. Bray spoke as follows:

"A dozen years ago there was a time when I thought that I knew all about Chautauqua, for I had been brought to Fair Point to the camp meetings. We had come to the first Chautauqua assembly, and we had come year after year as the seasons rolled around. I was a member of a group of six families who lived in a barn of a cottage, where curtains had to be stretched on wires to make separate sleeping places, after the literal family board had been taken from the saw horses and leaned up against the wall for the night. I sat on the edge of the platform at the old auditorium and gazed up at P. P. Bliss, the sweet singer, as he sang and played the little cabinet organ. I heard Professor Sherwin scold his choir into excellence, and loved to hear my mother sing 'The Winds Are Whispering' as she went about her cottage work. Corwin's cornet had awakened me of a morning, and I remembered on other mornings Van Lennep's call to prayer

from the Oriental House. I munched peanuts 'round about Jerusalem—the model of Jerusalem that used to stand near the pier—and I had plucked souvenirs from the plaster cities in the Holy Land in its days of artificial glory. I had learned the texts of the Bible in B. T. Vincent's children's class in Tent A, off the old auditorium, where Frank Beard chalk-talked to us, and later I had listened to the "Better Not" addresses of Bishop Vincent, which were later published in book form. I had worked in the first *Assembly Herald* office, on Whitfield avenue, when the papers were brought from Mayville in a buggy, and I had set type in the printing office back of the grocery. I had seen my father and my grandfather graduated with the pioneer class of 1882 of the C. L. S. C., and I had picked ferns in this very ravine where the amphitheatre now is, transplanting them to adorn our cottage front. In fact, I really believe that I conceitedly imagined that I had helped to make Chautauqua.

"The years have brought me back to the Chautauqua of the present day, a Chautauqua bigger and broader than ever, only to realize that I helped to make Chautauqua about as much as a certain boy helped to make a cabinet. His mother asked him how he was getting along, and he replied: 'Immense; I helped to build that cabinet over there.' 'What did you do?' said she. 'I carried out the shavings.' Perhaps there are too many even of us old Chautauquans who have only carried out the shavings.

"Chautauqua appeals to me in a different way now. It is more than a summer pleasure city. Just so far as we carry Chautauqua into the communities whence we come is its mission to be accomplished. The Chautauqua of to-day lasts all the year around. It has both summer and winter phases. The amphitheatre may stand for the summer phase of social gathering, introductory to the more serious work of the rest of the year. The more serious

branch of Chautauqua is typified by the Hall of Philosophy, a classic temple of home culture, and the spirit of Chautauqua, manifest from first to last in all phases of its development, is getting visibly represented in the new memorial Hall of The Christ, standing for service in its highest and best sense, service without which Chautauqua is nothing. I sometimes like to think that there is virtue in a touch of the hem of Chautauqua's garment. I am certain that in this day of commercialism, selfish greed and sordid strife the spirit of Chautauqua calls us to extend the hand to help, not clench the fist to keep. You in your small corner and I in mine may deem the highest meed of praise to be that we have served our fellow men."

* * *

Prof. Homer B. Sprague, of New York, who is associated with the Summer School's English Literature department, has again succeeded in exerting upon his students an elevating influence, for he is a deep thinker, versatile scholar and gifted teacher, his colossal brain revealing great truths in his utterance of broad, lucid interpretations.

As music must be to a true artist, so literature is to this professor. Hear the latter declaim these rumbling, sonorous lines:

So stretched out huge in length the arch fiend lay.

Or:

Hurled headlong flaming from the ethereal sky,
and you will not soon forget them.

The manner in which he analyzes motives, discovers fine points and explains the force or import of a situation is convincing and educational. Then, too, his perception is ever sensitive as keen; his human sympathy exquisitely refined. In a "Paradise Lost" lecture delivered before one of his classes here this season he read:

Forthwith from every squadron and each band
The heads and leaders thither haste where stood
Their great commander; godlike shapes and forms
Excelling human; princely dignities;
And powers that erst in heaven sat on thrones,
Though of their names in heavenly records now
Be no memorial, blotted out and rased
By their rebellion from the books of life.

"Be no memorial," repeated Professor Sprague, dwelling on each ominous word. "Pathetic thought!" he said.

* * *

In addition to his prescribed work in the class room, Dr. Sprague gave five Shakespearian lectures which were, as their topics indicate, both artistic and scientific. "Macbeth, a study in Soul Perdition;" "Julius Caesar, a study in History;" "The Merchant of Venice, a study in Aesthetics;" "The Tempest, a Study in Character Allegory;" "Hamlet, A Study in Morbid Logic."

* * *

Dr. H. R. Palmer, conductor of the Chautauqua choir, is a very gifted leader. He has wonderful control over his chorus, and, considering the short time at his disposal, the

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* * *

Each day I. V. Flagler, who for many years has been a familiar figure here, presides at the organ in the amphitheatre, playing, as occasion may demand, at services, concerts and rehearsals. The organ is, unfortunately, very difficult to manipulate, the coupler "great to swell" making the key action exceedingly heavy.

A careful observation of Mr. Flagler's performance leads to the conclusion that in consideration of the success with which prominent American organists who make extended concert tours meet, he should next winter profit by their admirable example and undertake a similar venture.

* * *

Herbert Tew, basso, of London, England, is making an exceedingly favorable impression here with his exceptionally fine singing. This artist's vocal work requires extended notice; it will bear a careful analysis, and further accounts will be reserved for future columns.

Mr. Tew comes from London, England. He is a gentleman of unmistakable culture and distinguished presence.

* * *

The Chautauqua choir, orchestra and soloists are rehearsing for the performance of Gaul's "Holy City," which will take place in the amphitheatre on Monday evening, August 13.

* * *

Owing to the temporary illness of H. B. Vincent it unexpectedly became necessary to secure the services of another accompanist, and musicians and critics will agree that the Assembly's authorities have been exceedingly fortunate in effecting the immediate appointment of the gifted and competent New York artist, Miss Kate Stella Burr, who chanced to be visiting Chautauqua.

* * *

Mr. and Mrs. J. Harry Wheeler, of New York, are spending the season here. Mr. Wheeler, being the capable and popular director of the Summer School's vocal department, is constantly occupied with engagements of a professional nature.

* * *

Mrs. Emily M. Bishop, teacher of the Americanized System of Delsarte, has given a number of very interesting addresses here, the topics including "Leaves From a Teacher's Note Book" and "The Speaking Voice."

* * *

A prominent visitor is Mrs. K. M. Jarvis, the *Selma Morning Times'* associate editor, who, at the large and bril-

liant Southern reception held in the drawing room of the Hotel Athenæum on Thursday evening, August 9, was appointed general Southern representative and presented with a badge reading "Sunny South."

* * *

It is impossible to secure an entirely adequate view of the Chautauqua Amphitheatre, the place being of such size and shape that the interior cannot be presented in its impressive completeness. Neither are satisfactory photographs of the exterior to be found, for the building is surrounded by trees and houses.

* * *

For the facilitation of future reference, the week's daily schedule is here briefly and separately presented:

SUNDAY, AUGUST 5.

Address: "Methods of Bible Study." Dr. Lincoln Hulley.
Sermon: Bishop J. M. Thoburn.
Assembly Convocation.
Chautauqua Literary and Scientific Circles. Vesper Service.
Sacred Song Service.

MONDAY, AUGUST 6.

Address: Bishop Thoburn.
Lecture: President Benjamin Ide Wheeler.
Lecture: "The Unconscious Influence of the Dutch." Dr. J. M. Buckley.
Missionary Conference.
Chautauqua Literary and Scientific Circles. Round Table: "The Influence of Greek Art in Modern Life." A. T. Van Laer.
Lecture: I. "The Essential Element of Child Training." J. L. Hughes.
Illustrated Lecture: "From Hudson to Thames." Roberts Harper.

TUESDAY, AUGUST 7.

Address: Bishop Thoburn.
Lecture: President Benjamin I. Wheeler.
Lecture: "That Brilliant Fool, the Subliminal Self." Dr. J. M. Buckley.
Missionary Conference.
Lecture: II. "Froebel's Influence on Higher Education." J. L. Hughes.
"Old First Night." Anniversary of the opening of the original Assembly.

WEDNESDAY, AUGUST 8.

Address: Bishop Thoburn.
Lecture: President Benjamin I. Wheeler.
Concerts in the Amphitheatre.
Chautauqua Literary and Scientific Circles. Round Table: "Why We Should Study the Greeks."
Lecture: III. "Charles Dickens, England's Greatest Educator." J. L. Hughes.
Illustrated Lecture: "Paris." Roberts Harper.

THURSDAY, AUGUST 9.

Address: Bishop Thoburn.
Lecture: President Benjamin I. Wheeler.
Lecture: "Moody: His Peculiarities and His Power." Dr. J. M. Buckley.
Chautauqua Literary and Scientific Circles. Round Table: "Greek Influence in English Literature." George M. Chase.

Lecture: IV. "The New Nature Study." J. L. Hughes.
Addresses: Under the auspices of the Deaconesses' Convention, Bishop Charles H. Fowler presiding.

FRIDAY, AUGUST 10.

Address: Bishop Thoburn.
Lecture: President Benjamin I. Wheeler.
Question Box: Dr. J. M. Buckley.
Lecture: Standards of Living." Mrs. Eden H. Richards.
Lecture: V. "The Bad Boy." J. L. Hughes.
Illustrated Lecture: "Round the World in a Man-o'-war." Roberts Harper.
Initiation of the class of 1904.

MAY HAMILTON.

Leopold Lichtenberg.

AN American born, and one of the great violin virtuosi that America has produced, is Leopold Lichtenberg, the principal of the violin department of the National Conservatory. Lichtenberg is one of those wonder children who has outlived the prodigies of his childhood, who has more than verified its golden promise. This San Francisco boy ravished the heart of one of the great violinists in the annals of music, Henri Wieniawski, who, after hearing the lad, at once elected him as a prize pupil, and during the Polish artist's American tour the little Lichtenberg played at all his concerts and enraptured his audiences by the boldness and brilliancy of his performances. Three years of hard work in the Brussels Conservatoire transformed Lichtenberg into a master, and he often played before royalty and made a tournée in Belgium as a substitute for Wieniawski and with astounding success.

His subsequent career is history. He returned to the United States and appeared as solo violinist at all the principal concerts and in all the large cities. After a residence in Boston and a membership in the famous Boston Symphony Orchestra he accepted an invitation from Mrs. Thurber to conduct the violin classes of the National Conservatory, where he has been ever since.

As a virtuoso Lichtenberg is distinguished by impeccable intonation, a big, beautiful, liquid, sonorous tone, a rare sympathy, and acumen in interpretation. His interpretative powers are not limited to any one school, for to the broad classic style of the German he unites the dash, fire, and resiliency of the Belgian. He has a fascinating personality on the concert stage and in the classroom, a personality that at once enchains the attention of the public and of his many pupils.

Those taking part in a recent concert at Glen Park, Col., were Mrs. George Spalding, Miss Charlotta Bixler, Miss Dolce Grossmayer, Mrs. Spencer, Miss Weinburg and Miss Ione Phelps.

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Love, Music and Exile.

WHEN Paolo arrived at Milan with his music under his arm—in that fair season, when for him the sun shone brightly every day and all the women were pretty—he met the Princess. The girls in the store had given her this title because she had a soft, refined face and delicate hands, but principally because she was somewhat reserved, and in the evening when her companions rushed out into the Arcade like a flock of sparrows, she preferred to go alone, in her little white scarf, to her home near the Porta Garibaldi. Paolo and she had met while he was strolling about, chewing the cud of musical fancies, or of dreams of youth and glory; it was one of those blessed evenings when, the less weighty the purse the lighter is the heart to leap up to the clouds or the stars. He felt a pleasure in combining the fair fancies that filled his brain, with that graceful figure which walked so lightly before him, lifting up her poor gray gown when compelled to step off the footpath on the points of her rather soiled boots. He met her two or three times in the same way and finally they spoke. She burst out laughing at his very first words, laughed whenever she met him and went on her way. Then one evening when it was raining—Paolo at that time had still an umbrella—she accepted the shelter, and they walked arm in arm along the street that was just beginning to be deserted. She told him she was called the Princess, and he walked with her some forty yards beyond the gate. She did not wish that anyone, he least of all, should see in what castle of 30 francs a month the parents of the Princess lived.

In this fashion two or three weeks passed. Paolo waited for her in the Arcade, cringing in his poor summer overcoat that the January wind glued against his legs; she approached slowly and quietly, her muff against her face reddened by the cold, and stole her arm under his, and then they amused themselves by counting the stones, walking leisurely, although there were two or three degrees of frost. Paolo chattered often about fugues and canons, and the girl asked him to explain the things to her. The first time she visited his room on the fifth floor, and heard him play on the piano one of the romances he had often spoken about, she began to understand in a sort of cloudy way, while she looked around half curious, half frightened; she felt her eyes moisten and gave him a good kiss—but this was very long afterward.

The girls in the store gossiped in low tones behind the piles of paper boxes, and the heaps of flowers of ribbons, about the Princess' new sweetheart, and laughed a good deal about this young man who had an overcoat like the grace of God, and never gave his girl as much as a ribbon. The Princess pretended not to hear, turned her back and stitched away, silent and proud.

The poor, great artist that was to be, had spoken so much of future glory, and of all the other fine things that follow in the train of My Lady Glory, that she could not accuse him of passing himself off for a Roman Prince, or Sicilian Baron. One time he wished to make her a present of a ring, a plain circlet of gold set with half a mock pearl; she blushed and thanked him with emotion, for the first time pressed his hand warmly, but would not accept the present. Perhaps she had divined what privations the poor trinket would entail on the Verdi of the future, and yet she had taken presents from the other without such scruples and without such gratitude. Then, to do honor to Paolo, she went to heavy expenses. She got on credit a jacket at one store, bought a cheap mantle at another, and some glass

jewelry in the Galleria Vecchia. The other had given her a taste for certain elegancies. Paolo did not know it, for his part, nor did he know she had run into debt, and said, "How pretty you look to-day." She was delighted to hear him tell her so, and was happy at owing for the first time nothing of her beauty to her lover.

On Sunday, when it was fine, they went walking outside the barrier, or along the fortifications, to Isola Bella or Isola Batta, to one of those terra firma islands that lie in a sea of dust. Those were days of mad extravagance, and when the time came to pay the shot the Princess repented of the follies of the day, felt her heart sad, and went to lean her elbows at the window which looked into the little garden. He would come and join her, sitting by her side, shoulder to shoulder, and the pair, their eyes fixed on the square of verdure while the sun was setting behind the Arch del Sempione, felt a great, sweet, melancholy joy. When it rained, they had other ways to kill time; they rode in the cars from the Porta Nuova to the Porta Ticinese, or from the Porta Ticinese to the Porta Vittoria, or spent thirty soldi in driving in a carriage for two hours like rich folk. The Princess rolled up lace, or arranged the folds of crape on the brass standards on the counter for six days of the week, thinking of the Sunday's holiday. Paolo often had no dinner the day before or the day after.

They passed the winter and spring in this way, playing at love as children play at fighting or going to church. She did not feel in a mood for it, and the lover felt himself too poor to speak. Yet she really was fond of him, but she had suffered too much on account of the other and believed now she had better sense. Poor girl! She never suspected that, after the other, now when she really loved, the only proof of love which her better instincts suggested was not to throw herself into his arms.

Oh, the pleasant days when they walked arm in arm under the flowering chestnut trees, without hiding themselves, without seeing the fine silk dresses which passed in their carriages and four, or the new hats of the young men who caracolled along, cigar in mouth. Oh, the Sundays, when they made a feast on 5 francs; the lovely evenings when they stood for an hour at the door before parting, exchanging twenty words in one, holding each other's hands, while the passers-by hurried on shivering. When they began they did not believe that they would come to seriously love each other; now, when they had proof of it, they experienced other anxieties.

Paolo had never spoken to her about the other fellow; he had divined his existence from the first time that the Princess had taken shelter under his umbrella; he had divined it by a hundred nothings, a hundred insignificant particulars, a certain mode of acting, the tone of certain words. The girl possessed the utmost rectitude of heart and told him all. Paolo said nothing.

They knew that one day or other this good time must come to an end. They both knew it, and did not think much about it, because they had still before them the grand days of youth. He, moreover, felt himself somewhat relieved by the confession the girl had made, as though it had removed all at once every scruple, and would render easier for him the moment of saying "adieu."

On that moment they both often thought quietly as of something inevitable, with a certain anticipated resignation of ill omen.

Meanwhile they loved each other. When that day came indeed it was a very different story.

Paolo, poor devil, was sadly in need of boots and cents. His boots had been worn out in his pursuit of the phantom of his dreams as an artist and of his youthful

ambition. The wretched folly of his love was costing dear. At twenty-five, when one is rich only in heart and soul, one has no right to love, be it even a princess. You have no right to turn your gaze for one single moment, under penalty of falling into the abyss, from the splendid illusion which has fascinated you and which may be the star of your future. You must go onward, ever onward, with hungry, fixed eyes intent on that beacon light, the heart shut up, the ears deaf, the foot unwearied and inexorable—must it even tread on the heart itself! Paolo was sick and no one knew anything about him for three whole days, not even the Princess. The miserable, tedious days had begun in which the roads out of the city are nothing but dust, when there is nothing to do but look at shop windows and read the placards on the walls—the days when the water that runs under the bridge makes one dizzy, and when one looks up the spires of the Duomo always catch the eye. In the evening, when he waited for her, it was colder than usual, the time seemed longer, and the princess had not her usual light and active gait.

At this time he was offered a colossal fortune, something like 4,000 francs a year, for going to pound pianos in American concert gardens. He accepted with as much joy as if he had a right to choose. Then he thought of the Princess. In the evening he invited her to supper, and took a private room at the Caffé Biffi, like a rich profligate. He had received an advance of a hundred francs, and spent a good part of it. The poor girl opened her eyes at this banquet of Sardanapalus, and after coffee, her head feeling rather heavy, she leaned her shoulders against the wall as she sat on the sofa. She was rather pale, rather sad, but more beautiful than ever. Paolo pressed his lips to her cheek. She let him do so, and looked at him with surprised eyes, as if she had a presentiment of some misfortune. He felt as if his heart was held in a vise, and by way of telling her he loved her fondly asked what they would have done had they never met. The Princess sat silent, turning her head away from the light, with closed eyes; she did not stir in order to hide the heavy, glistening tears that ran and ran down her cheeks. When Paolo perceived her tears, he was surprised, it was the first time he had seen her weep.

"What is the matter?" he asked.

She gave no reply, or said "Nothing," with a choking voice. She always spoke thus, for she was not expansive, and had the reserve of a child.

"Do you think about the other?" asked Paolo for the first time.

"Yes!" she nodded with her head. "Yes!"—and it was true. Then she began to sob.

The other! That meant the past; that meant the fair days of sunshine and joy, the springtime of youth, her poor affections destined thus to drag along, from one Paolo to another, without weeping too much when she was sad without laughing too loud when she was gay; it meant, the present that was departing, the youth who now was part of her heart, flesh of her flesh, and who would become a stranger to her, within a month, within a year or two. Paolo at the same time, perhaps, was vaguely revolving the same thoughts, and had not courage to open his lips. He folded her closely in his arms, and began to weep with her. They had begun with laughing.

"You will leave me?" stammered the Princess.

"Who told you so?"

"No one; I know it, I divine it. You will go away?"

He nodded his head. She looked at him for an instant again, with eyes full of tears, then turned away and wept softly.

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Then, perhaps, because her head was not quite right, or her heart too full, she began to ramble in her talk, and told him what she had always concealed through timidity or self-respect. She spoke of her first lover. They were not rich at home to speak the truth; her father had a trifling post on the railroad, her mother did embroidery, but her sight had been bad for a long time; and then the Princess had entered a store to help the family a little. Then, partly the fine dresses she saw, partly the fine speeches made to her, partly example, partly vanity, partly weakness, partly her companions, partly the young man who was always at her heels, had done the rest. She did not think she did wrong in hiding it from her parents; father was a gentleman, mother a saint; they would have died if they had suspected the thing, and would not have thought it possible, although they had exposed their daughter to temptation. The fault was all hers—or rather it was not hers; but whose was it then? Certainly she would not have wished to know the other, now that she knew her Paolo, and when Paolo should have left her she wished to know no one else.

She spoke in low tones, sleepily, with her head on his shoulder.

When they left the café they loitered on the road, retracing all the mournful via crucis of their dear and sad recollections; the corner where they first met, the street crossing where they stopped to exchange their first words. "See," they said, "It was here;" "No, it was there." They walked along listlessly.

About parting they would speak—to-morrow.

Next day Paolo packed his trunks, the Princess kneeling before the old hair trunk, helped him to arrange his few clothes, his books, the sheets of music on which she had written her name in those past days. How often had she seen him wear these clothes! One thing covered up another, and it pained her to see them disappear thus one at a time. Paolo gave her, one by one, the clothes he took from the drawers or wardrobe. She looked at them a moment, turned them round and round, then put them away carefully with his slippers and neckties; they did not speak much, but seemed to be in a hurry. The girl put aside an old almanac, on which he used to make notes. "Will you leave me this?" she said. He answered without turning round.

When the trunk was full, some ragged clothes and the old overcoat remained here and there on the chairs and boxes. "I will see to them to-morrow," said Paolo. The girl pressed with her knees on the lid while he buckled the straps; then went to pick up her veil and parasol which she had left on the bed, and sat down sadly on the bedside. The walls were bare and dismal; there was nothing left in the room but the big trunk and Paolo, who was going to and fro, looking into the drawers, and tying the other things into a big bundle.

In the evening they went walking for the last time. She took his arm timidly, as if the lover had commenced to become a stranger to her. They went to the Fossati Theatre, as on their old holidays, but came away early and were not much entertained. Paolo's thought was that all these people would be here on other days and see the Princess; her's was that she would not see Paolo again in all this crowd. They used to take beer sometimes in a sort of café near the Foro Bonaparte; Paolo loved the great square which he had so often crossed, in warmer evenings, with his Princess under his arm.

At a distance they heard the music from the Café Gnocchi, and saw the lights from the round windows of the Teatro dal Verme. At intervals along the street there was a swarm of lights and of people before the cafés or the beer shops. The stars seemed to tremble in their azure depths; here and there, in the darkness of the garden-walks, or in the midst of the trees, a gaslight flickered, while black and silent shadows passed, two by two, beneath its rays. Paolo thought "The last evening has come!"

They sat away from the crowd, in a rather dark corner, leaning against some rickety trees planted in an old petroleum barrel. The Princess plucked two leaves and gave

one to Paolo. At other times she would have laughed. A blind man came and strummed a whole repertory on his guitar. Paolo gave him all the change he had in his pocket.

They saw each other again at the railroad station, as the train left, in the bitter hour of a hurried, distracted adieu, without feeling and without poetry, amid the wrangling, indifference and confusion of crowds of passengers. The Princess followed Paolo like a shadow from the ticket office to the baggage room, taking as many steps as he did, without opening her mouth, her parasol under her arm. She was as white as a sheet. He, on the contrary, was all upset and had a busy air. At the entrance of the waiting room the ticket taker asked for tickets. Paolo showed his; the poor girl had not got one. Then they hurriedly shook hands before a crowd of people who were rushing in to get their tickets punched.

She remained standing beside the door, with her parasol in her hands, as if she expected someone, looking at the notices posted on the walls and the passengers coming from the ticket office to the waiting room; she followed them into the room with the same stunned look, and then turned to watch the others who came on.

At last, after ten minutes of this agony, the bell sounded and the engine whistle was heard. The girl grasped her parasol tightly, and went slowly, slowly, swaying a little, out of the station, and sat down on a stone bench.

Farewell! you who are going! you with whom my heart has lived! Farewell! you who went before him! Farewell! you who will come after him and go as he has gone. Farewell!—Poor girl!

And you, poor great artist of the beer saloon, go drag your chain; go and dress better, and dine every day; go and fuddle away your dreams of old times amid the smoke of pipes and the scent of gin, in distant lands where no one knows you and no one loves you. Go, forget the Princess among the other Princesses you find there, when the money collected at the door of the café has banished the melancholy image of the last adieu, exchanged in that gloomy waiting room. And when you return, no longer young, nor poor, nor simple, nor enthusiastic nor visionary as you once were, and when you once more meet the Princess, do not talk to her of the good days that have passed, of the laughter, and of the tears, for she, too, has grown fat, and no longer gets dresses on credit, and would no longer understand you.

This is still sadder—sometimes.

Arthur Friedheim.

ARTHUR FRIEDHEIM, a distinguished virtuoso, a composer of marked ability, and a conductor who might accomplish anything he desired, will return to New York this coming season. This one time protégé of Liszt and unique interpreter of the master's works will be heard in recitals and with orchestra. When Friedheim first visited America a few years ago his playing was characterized by a massive tone and a power that approached grandeur. He was distinctly among the few pianists who had the "grand manner." To this fiery, impassioned style he has, through strenuous study, added a polish, a finesse and a delicacy that are surprising to those who only knew their Friedheim in his storm and stress period. His playing last winter at the Metropolitan Opera House of Liszt's E flat Concerto was a revelation. And in Chopin—the preludes for example—he demonstrated his claim to versatility; de Pachmann could not have played these tiny poems with more poetry or refinement. We hope for another performance of Liszt's unappreciated and noble sonata in B minor, the interpretation of which places Friedheim in the very front ranks of modern virtuosos. A few of his more recent press notices will not be amiss, for they prove the critical unanimity with which his work has been received:

Arthur Friedheim played Liszt's Concerto in E flat major, and played it beautifully. His old admirers must have been amazed to

hear how the impetuous and sonorous player of yore had learned to roar as gently as any sucking dove; the effect was as pleasing as it was unexpected; the music was given with an amount of brilliancy and poetry not often associated with it in the popular mind. Afterward he played Liszt's Sixth Rhapsody with a dash and finish which were truly marvelous.—New York Tribune, January 15, 1900.

Arthur Friedheim's abilities as a player of Liszt are too well known here to need mention now. He was never heard to better advantage than last night; while his playing was marked by great refinement, he made a splendid climax in the last movement.—New York Sun, January 15, 1900.

Arthur Friedheim played Liszt's E flat Concerto so well that the audience wanted to hear him again. He complied with a Liszt Rhapsody, which he played with brilliant effect.—New York Evening Post, January 15, 1900.

Arthur Friedheim spielte das Es dur concert vom Liszt. Das war eine von poesie förmlich getränkte Wiedergabe—er entwickelte Anschlagsnuancen, die nur inspirierten Spielern zugänglich werden. Es giebt unzählige Schüler von Liszt, die dem Meister etwas vom Rauspern abgucken haben mögen, Friedheim aber hat seines Geistes, einen Hauch verspürt—er macht auf das publikum einen gewaltigen Eindruck; als Zugabe spielte er Liszt's sechste Rhapsodie. Er spielt diese Rhapsodie wie kein anderer pianist es fertig bringt.—New York Staats Zeitung, January 15, 1900.

Arthur Friedheim, who always displayed great force and fire in his style, has now an added tenderness, beauty and richness of tone that are very gratifying. Such a brilliant, fantastic and poetic performance of the Liszt E flat Concerto has never been our good luck to hear. Friedheim, in this particular work, and his encore, Liszt's Sixth Rhapsody, need not fear comparisons with any living virtuoso.—MUSICAL COURIER, January 17, 1900.

Arthur Friedheim is but little known here, yet the excitement he created, resulting as it did at the conclusion of his recital in cheers and bravos, amply attested that his great art was appreciated to the fullest. Although he is most generally known as a great Liszt player, his playing of Chopin preludes displayed a degree of tenderness in execution and sentiment that will make his program memorable to those who heard him.—Philadelphia Times, January 9, 1900.

Mme. Cappiani Arranges a Charity Concert.

MME. LUISA CAPPIANI, the New York vocal teacher, is spending the summer, with a number of her pupils, at her cottage, Bay View, near Old Orchard, Me. For to-morrow evening (Thursday) Madame Cappiani has arranged a concert, to be given at the Bay View Hotel Casino, for the benefit of the Mission Chapel at Ferry Beach Road. The pupils of Madame Cappiani will sing. Charles W. Shannon will be the accompanist. The program will be as follows:

Overture	Orchestra.
Aria, Nobil Signor, from The Huguenots.....	Miss Julia E. Crane.
Piano solo.....	Mrs. Jackson.
Aria, Casta Diva, from Norma.....	Mrs. Carrie Angell Baker.
Violin solo.....	Miss Menatt.
Lieder	Miss Cedelia Cox.
Recitation.....	Mrs. Hamilton.
Ballads—	
Flower's Cradle Song.....	Miss J. E. Crane.
My Dear Jerushy.....	Mrs. Baker.
Song, For All Eternity.....	Violin obligato by Miss Menatt.
Recitation.....	Rev. W. W. Adams.
Duet, The Gypsies.....	Mrs. Baker and Miss Crane.

Last month Madame Cappiani gave a musicale at her cottage in honor of the members of the Educational Industrial Women's Club. Her pupils sang and other talent contributed recitations and readings.



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NINA K. DARLINGTON belongs to a group of pioneer workers who are laying the foundations for a nobler system of education than humanity has heretofore known.

Mrs. Darlington is recognized as one of the prominent spirits in kindergarten work. She has in the rich school of experience constructed a system of music building for little children that is indeed wonderful in its results. I have never been so impressed with the potential power of education on the mind of the very young child as I was when I saw the result of Mrs. Darlington's work on little children ignorant of music. But even more remarkable than the amount and character of the information which she beguiled them into the possession of was the double fact that all the children thought they were enjoying the rarest sport all the time, and while learning fundamental facts in music they were having their imaginations awakened and quickened on the higher plane and in a thoroughly wholesome manner.

Mrs. Darlington is by nature specially well qualified for the work which seems, as is so frequently the case in our wonderful age of growth and progress, to have been forced upon her. After receiving a liberal musical education she desired to give her life to teaching the science which she felt meant so much in the proper unfolding of the spiritual nature. From the first she was very successful, for not only was she a born musician, but her whole heart was in the work, and, as Longfellow truly observes, "the heart giveth grace to every art." As a teacher and as an intelligent musician of rare gifts she was recognized among the first in her native city.

One thing, however, from the outset gave her much concern, and that was the absence of that preparatory work which would enable the child to come to the piano with at least a somewhat intelligent interest if not enthusiasm for the work. Many of her pupils had no musical atmosphere in their home life, and several of them had little intelligent sympathy or encouragement beyond the teacher's limited influence. Therefore Mrs. Darlington began by giving her scholars some preliminary instruction calculated to arouse an interest which would give zest to their work after they had begun the rather prosaic and tiresome technical finger drill.

Following the leadings of her spiritual promptings, after the need of intelligent preliminary work forced itself on her consciousness, the young teacher took her little class out upon the veranda, hung with roses and fragrant with the exquisite perfume of wild grapes, and there, while the bees were humming amid the blossoms, the birds singing in the neighboring trees and the wind softly crooning a lullaby in the stately sentinels that guarded the little home, she told them enough of the new world that was all around them to awaken an interest in the science. When she was thus feeling her way along an untraveled path illness came upon her, which compelled

her to abandon her vocation. Here, however, as is so often the case in this strange life of ours, the affliction which seemed so hard to bear resulted in an inestimable blessing, and the three years of painful invalidism are responsible for the deeply philosophical and strictly scientific system of music building for kindergartens originated and developed by Mrs. Darlington. It was during these quiet hours of meditation, which marked the long and weary waiting time, that the system grew in the mind of the invalid. She did not recognize it as a system, however. She only considered it as a plan for the further development of the children given to her to teach, and after she was again enabled to take up her life work such marked success followed that general interest was awakened. One day the little, retiring woman was almost startled by a request made by another teacher for instruction in her "system." "I have no system," she replied, in amazement. She had evolved out of her own consciousness the full-orbed plan of instruction. She had studied and mastered no "system." Like Topsy, her method just grew, and it did not at first occur to her that it was entitled to be designated a "system." Soon other inquiries and requests came, and she began to see that her method was something that might prove of benefit to teachers. Therefore she set to work to put in proper form for others what she had so long been unconsciously developing.

The enthusiastic normal students, both through speech and letter, refer to the method in terms which would seem almost extravagant to those who know nothing of its practical workings. The system is spontaneously natural, not magical, but illustrates what children of ordinary musical sense can accomplish when not driven from the study of music by dull routine. When the child is given its natural childhood in music and finds its own sweet identity in tones, what a beautiful enlargement of childhood this is to bless a tired old world, not to speak of the superior class of mature musicians such a sincere method will surely develop for the future. The child is full of spontaneous music and spontaneous poetry, but who can find the way to reach that child heart and bring forth a natural expression that is neither strained nor precocious? No one could do it but one whose love for the child is ripened into clear understanding and who has personally felt and studied his nature. The "Kindergarten Music Building" brings the child at once in contact with the soul of music, and builds music from within outward, from tone to note, from motion to rhythm and from artistic impression to technical expression. J. C.

Boston, Mass., August.

Welcome Visitors.

FERDINAND W. STEPHENSON, of San Francisco, accompanied by Mrs. L. S. Sherman and the Misses Sherman, called at this office on Monday. Mrs. Sherman is the wife of L. S. Sherman, of Sherman, Clay & Co., of San Francisco, and she and her daughters are en route home from a European trip.

Mme. Von Klenner

AND

The Paris Exposition.

PARIS, August 1, 1900.

AMONG those invited by the French Government to participate in the Paris Exposition of 1900 in the Department of Arts was Mme. Katherine Evans von Klenner, the well-known New York vocal teacher. Madame Von Klenner, as the recognized representative in America of the Garcia vocal method, which has its centre and life in France through the vital activity, for years past, of Desirée Artot-Padilla and Viardot Garcia, the direct descendants of the school itself and the teachers of some of the formidable persons associated with music and song—Madame Von Klenner was peculiarly adapted by training, environment and hereditary artistic rights to represent in Paris the claims and theories of the Garcia method as it prevails in the United States.

Madame Von Klenner prepared for exhibition at the Paris Exposition a complete résumé of her work in the United States and the progress and condition of the Garcia method in America, together with reports of the various performances and pupils' concerts, as well as demonstrations illustrating the fixity of the method in America and its universal adaptation to the development of the voice and the art of singing.

A large, bound volume, artistically constructed, is now on exhibition in the Liberal Arts Department of the Paris Exposition, showing the points referred to in a concise and definite manner and giving between two covers the story of the Garcia method as it is practiced to-day in the United States under the supervision of Madame Von Klenner. Surrounded with artistic embellishments, Madame Von Klenner's exhibit represents one of the unique displays in the vast department to which it belongs and constitutes a credit to the musical and educational section of the Exposition.

It is also a subject of congratulation that this teacher was specially selected to represent the link of artistic amity and association that exists at present in the vocal and musical chain that binds together the artists of France and America.

Madame Von Klenner is known here among the musical authorities as well as she is known to the American musical world and her work in America is thoroughly appreciated by those who have for years past been closely allied to the serious and momentous question of the voice and its application to music. Her exhibit at the Paris Exposition has evoked praise from all sides and given her an added prestige in the French musical world. Her recent appearance at several public musical functions at the Exposition has already been noted, but it needs to be emphasized that she is the only American singing teacher upon whom these honors have been conferred. B.

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A Forgotten Work.

BERLIOZ'S overture to "Rob Roy" was played for the first time in Germany on April 6 of this year by the Wagner Society, of Berlin. In England it had its second performance February 24 last, the first English performance having taken place in 1833.

Berlioz, in 1830, gained in Paris the Prix de Rome, and proceeded to Italy, and, according to the rules of the Academy, to compose some work, the number and character of which were prescribed. In a letter to Ferdinand Hiller, dated January 1, 1832, he wrote:

"Since my arrival in Italy I have composed (1) an overture to 'King Lear' (at Nice), (2) an overture to 'Rob Roy MacGregor,' begun in Nice, completed and instrumented in the mountains of Sabiaco. I was stupid enough very unwillingly to show it to Mendelssohn when hardly a tenth part of it was ready."

In his memoirs he writes: "All that I wrote for the Academy was confined to three or four pieces—(1) an overture to 'Rob Roy,' which was played a year later in Paris; very badly received by the public, and consequently burned by me on the same day." He makes no mention of the work even in his letters to his most intimate friend, Humbert Ferrand.

The overture was played in Paris on April 14, 1833, at the Conservatory concerts under Habeneck's direction, and respecting it Fétis wrote to the *Revue Musicale*, then the most authoritative musical paper in Paris as follows:

"We do not know whether this composition was written before or after the 'Trois Juges' Overture of the same author, but we do not hesitate to say that it is inferior to anything which Berlioz has hitherto composed. Even in pieces which are far from deserving the name of works of art, we have always found some well-invented and arranged parts; in the overture to 'Rob Roy' nothing of the sort, to our regret, absolutely nothing of the sort. Whether from accident or design the contempt of any unity of thought is carried to an incredible degree, this mob of ideas, this chaos of phrases mocks all description."

It is probable that it was after the publication of this review rather than on the "same day as the performance," that Berlioz "burned his work." That this "burning of the work" referred only to the score and parts used at the performance. The original manuscript was not destroyed, but at his death passed with his other papers to the library of the Conservatory. On its first page stands the title, "Intrata di Rob Roy MacGregor (Roma, 1831)." One of the numbers is the air "Scots wha hae wi' Wallace bled" for horns, supposed to give some local color, but the second motive was used by Berlioz as the opening and chief theme of his "Harold in Italy," note for note, only the melody originally written for the English horn was transcribed for the viola. There was likewise to be an

episode telling the love story of Frank Osbaldistone and Diana Vernon.

It was reserved for Charles Malherbe, the editor of the new collection of Berlioz's works, to review this unpublished overture from its sleep of sixty-seven years.

Obituary.

Charles Christian Palm.

Charles Christian Palm died Saturday morning at the West End Hotel, Long Branch, from apoplexy. He was forty-two years old. For several years he had taught music in the Convent of the Sacred Heart in this city, and at one time was a member of Damrosch's Orchestra. He leaves a widow.

Walter R. Johnston.

Walter Russell Johnston died Friday at his home in this city, after a brief illness. He was born in Leith, Scotland, in 1846. When but seven years old he began the study of organ music under the tutelage of Dr. Hodges, a famous organist of that time. For forty-two years he was the organist of the St. Paul Methodist Episcopal Church at Eighty-sixth street and West End avenue. His widow survives him.

Bartholf Wilhelm Senff.

The founder and editor of the well-known musical paper *Die Signale*, Bartholf Wilhelm Senff, died June 24, in his eighty-fifth year, and on June 30 was buried at Leipsic.

Herr Senff was born in Coburg, September 2, 1815, and when quite young entered the Kistner publishing house. At the same time he wrote short articles for several journals and published some humorous papers. The memory of these forgotten issues is preserved in the vignette which stands at the head of the comic paper of Berlin, the *Klatzer datsch*. In 1842 the first number of the *Signale* appeared, and from January 1, 1843, it was published regularly.

The catalogues of the Senff publications comprise works by Schumann, Liszt (the two first rhapsodies, &c.), Marschner, Reissiger, Raff, Reinecke, Kücken, &c., to which were added later Brahms (F minor Piano Sonata and Lieder), R. Franz, Jensen, Keschner, Max Bruch, Radeke and others. In 1860 a contract was made with Anton Rubinstein, and further he issued compositions by other virtuosi, Droyschok, Tausig, Von Bülow, Sarasate, Popper, piano arrangements by Ernst Pauer and Szarvady,

David's editions of violin études, the complete edition of Schubert, revised by Rietz, and a miniature library for piano and an opera library.

Bernardi.

Enrico Bernardi, the Italian composer, recently died in Milan at the age of sixty-two. He was employed in the orchestra at La Scala when he was only twelve and at sixteen composed the music to a ballet called "The Illusions of a Painter," which was given first at the Carcano Theatre in Milan. In 1860 he wrote the ballet "Zeliska" for La Scala. He was so prolific in composing music of this kind that he died with a record of sixty ballets on his conscience. In addition to these scores, he was the composer of several forgotten operas and numerous marches and waltzes. He had conducted operatic performances in this country and had been for some years the proprietor of an orchestra in Milan.

Kaltenborn to Give Concerts at Herald Square Theatre.

MRS. LOUISE B. KALTENBORN, the manager of the Kaltenborn Orchestra, has signed a contract with the managers of the Herald Square Theatre for a series of Sunday night concerts at the theatre, after the end of the season at the St. Nicholas Garden. It is the intention to continue these Sunday night concerts until the opening of the winter musical season.

Mrs. Beardsley Traveling in the North.

MRS. WILLIAM E. BEARDSLEY, the Brooklyn pianist and teacher, is traveling in the Canadian Provinces. Accompanied by her husband, Dr. Beardsley, and their talented little Constance, Mrs. Beardsley was staying a week ago at the Royal Hotel, St. John, N. B. The Beardsleys expect to spend the month of September at their summer cottage, "The Summit," at Milford, Conn. Mrs. Beardsley will resume her teaching at her studio in the Knapp Mansion, Bedford avenue, Brooklyn, on the 1st of October.

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NEW YORK rarely hears new operas, and the excellent reason for this deficiency in its supply of musical diversion is the indifference of the public to new operatic creations. No other city in the world spends so much money as New York on its opera, or, to speak more exactly, on its opera singers, for if the public here is indifferent to new works, it is exacting to a degree unknown elsewhere as to the quality of the singers who interpret its music. They must be the best that the opera stage has produced, and the singers of this rank must have every important role in the opera. It is not enough that one or two of them take part in a representation. There must always be a group. So if New York does without novelty in its supply of music, it at least hears its favorite works sung as they are nowhere else.

That new works are not produced here is entirely the result of experience, which has proved beyond a doubt that only to its favorite repertory will the public turn out in large numbers. The indifference here is as great at first performances as at all others, however successful the work may be from a critical standpoint. In Europe impresarios give new works because they are certain of at least one large audience. A new work given for the first time is always sure to be heard by a large gathering. If the opera is a failure there will be no repetition of this audience. But public curiosity in musical matters is always sufficient to insure for the first hearing of a work a considerable audience. New York is not alone in appreciating the old works so much more than the new ones that the bulk of the performances consist of these old and tried works. They constitute over the whole civilized world the bulwark of operatic repertory everywhere.

In New York the principal peculiarities of taste are the small number of operas that are really popular and the absolute rejection, without a hearing, of everything unfamiliar. Of the thirty operas approximately that make up the repertory throughout the world, New York cares for fewer than any other city and never has them varied by any novelty. It would be interesting to many persons to know how small a number of operas at the Metropolitan may in reality be counted upon to draw large audiences through their own popularity. Of course many are performed that have no such power, but that is due to the fact that it would be impossible, even in New York, to go on repeating the small number of operas that are really liked here. Their popularity would soon be exhausted.

New York's distaste for novelties may in a measure be excused by the fact that very few works composed during the past twenty years have made any lasting impression anywhere. It is said that the Paris Grand Opera House has not produced a single success during the last score of years. And that theatre is required by the rules of its existence to give two novelties by French composers every year. This is done regularly. But after a few perfunctory performances, they disappear from the repertory. The Opera Comique has the same experience with nearly all the new works of native composition that it produces. It rarely happens that one of them survives long enough to pay the expenses of the performances. Some of the Italian and German works given there have met with real success, such as Puccini's "La Bohème" and Humperdinck's "Hänsel and Gretel." Massenet's "Cendrillon" has been the most recent French work to find any extended favor, except Charpentier's "Louise."

In Italy Puccini and Leoncavallo are the two most successful composers of the day, although Umberto Giordano

has met with apparent success with his opera "Fédora," founded on Sardou's play. Giacomo Puccini has also found some degree of fortune in the use of another of Sardou's plays, for his "La Tosca" has been in rehearsal at Covent Garden for some time, with Madame Ternina and M. de Lucia in the leading roles, and it will also be produced here next season. So will Puccini's "La Bohème," and these two works of the young Italian school will be the only novelties heard. In spite of the great number of operas sung every year in Europe, there are few that would be worth the trouble and time entailed by the production of novelties at the Metropolitan. The repertory there could be varied in much more interesting fashion. But the probability is that for some years to come New York will have to be contented with the operas that are liked by the majority, and not the few the minority would like to hear. Some of the more notable works sung during the past year might, however, deserve a place at one time or another in the repertory of the theatre.

The most successful native work of the past season in Paris was Gustave Charpentier's "Louise," which has been given more than 100 times at the Opéra Comique and has been accepted for production in Berlin and some of the Italian cities. The composer calls his work a "musical romance," and it is a strangely realistic opera. Its success in Paris has been unquestioned, and that is no doubt due in part to the character of the story. Its heroine is a young working girl, living with her parents in a humble fifth story lodging, at the summit of what its Bohemian denizens style the "sacred hillock" of Montmartre. Louise's father, an honest carpenter, and her industrious mother stand no nonsense about morality or idleness. The girl has made the acquaintance of a neighbor named Julien, a poet. From the passionate conversation they carry on from window to window it is understood that if Louise's parents do not consent to their marriage the lovers are resolved to dispense with any ceremony in their union. The mother, who is preparing dinner, overhears the amorous colloquy, which she cuts short by angry reproaches to her daughter, and when the father returns, weary from his day's work, he learns what has taken place. Julien had sent him in writing a formal proposal for his daughter's hand. The father, a gentle, good-hearted man, hesitates, having no confidence in Julien, whom he thinks a lazy fellow. Let him show that he can work and he may change his mind. But the mother refuses to listen. In her eyes Julien is a ne'er-do-well, to whom she refuses to confide her daughter's happiness, and to emphasize this decision she boxes the girl's ears. Louise bursts out crying, while the father consoles her with affectionate advice, pointing out the dangers of life in Paris, its temptations and misery, from which he and her mother wish to shield her. This act contains a mute scene of exquisite delicacy, during which the father reads the proposal of marriage, while the young girl, feverish with anxiety, watches the expression of his features, finally falling into his arms, and the musical commentary is delicious.

The second act contains two scenes, the first of which shows us Montmartre at early dawn, with the ragpickers, street sweepers, milk girls, &c., about that hour, a miserable throng among whom glides a mysterious individual clothed in black, whispering to every young girl that goes by. This is the Noctambule, or nightwalker, who panders to the vice of the gay capital, and whose overcoat suddenly flares up with electric lights to symbolize Parisian pleasure. As he shuffles off one of the ragpickers shakes his fist at him, for his daughter had followed the tempter as other girls run after him now. Day appears, mist rises, the audience see work people of both sexes hurrying to their daily toil, and hear all the most familiar street cries introduced one after another with considerable ingenuity by the musicians, although they produce scarcely any effect. Louise, accompanied by her mother, passes on her way to the dress-

maker's, where she is employed, and Julien, who has been lying in wait, implores her to go away with him, but, after momentary hesitation, she refuses. The scene which follows in the dressmaker's workshop is animated by the chatter, joking and laughter of the young seamstresses, when noisy music is suddenly heard in the courtyard. The Bohemian artists of Montmartre have come to serenade the workgirls, and one of them sings a solo that wins general admiration for his sweet voice. But when he bewails his disappointed love in piteous tones, the ballad is voted too sentimental, and his hearers laugh at him. All but one. For Louise has recognized Julien's voice, and completely overcome by its tenderness, she bursts into tears, puts on her hat, and runs away to rejoin the singer amid the hilarity of her companions.

In the third act Louise is seen billing and cooing with her lover in the garden of the little house occupied by the poet, from which there is a splendid view of Paris at sunset. Louise has left her home to be Julien's mistress and in passionate accents the pair express their idolatry of the pleasure-loving city, where both hope to shine before long. A merry band of mummers invade the garden, roystering students and skittish grisettes, sporting all sorts of fancy costumes, who have come to crown Louise as the Muse of Montmartre. They sing, dance and caper obstreperously, while in the distance Paris becomes rapidly illuminated for the National Fête. But the coronation celebrations are cut short by the entry of the mother, who tells Louise that her father is dangerously ill and heartbroken at his daughter's departure, and beseeches her to return, promising Julien that she shall be free to rejoin him when her father recovers, and the girl, whose thoughts are now wholly given to pleasure, reluctantly consents.

In the final act the carpenter is better, thinks of resuming work, and at the same time strives to keep his child by his side. Again the poor man points to the dangers of the life that Louise has chosen. But she is too closely united to it now to break off her ties with her lover, and as the opera ends she once more returns to her life with the artists and grisettes.

Of a different character was Saint-Saëns' "Proserpine" seen at the Opera Comique anew during the past winter. It was, of course, more classical, as M. Saint-Saëns has never descended to writing of anything so modern and realistic as Paris shopgirls and their loves. Proserpine is a courtesan of the Italian Renaissance period who is enamored of a young signor named Sabatino. Out of pure coquetry she, however, refuses his advances. Wearing with being always rejected, Sabatino falls deeply in love with Angiola, sister of his friend, Renzo, with whom he goes to the convent to seek his affianced bride. When Proserpine learns that Sabatino is to marry Angiola, she is seized with a fit of jealousy, and seeks to inspire her former admirer with love for her, in the hope that he will break off his projected marriage. Her efforts, however, prove vain. Sabatino sends her away to receive Angiola. Instead of leaving, Proserpine hides behind some tapestry, determined to spring at an opportune moment between the lovers and stab her rival. She does, in fact, suddenly leave her hiding place, but when her hand is lifted to strike Angiola, the knowledge of the unworthiness of her own life and remorse for it cause her to turn the weapon against herself. She stabs herself and dies, wishing happiness to the young couple. The opera, in spite of its composer's eminence as the greatest among his compatriots, did not make a deep impression and seemed to add force to the opinion that M. Saint-Saëns is not a dramatic composer, however gifted he may be in other fields of music.—New York Sun.

(To be continued.)

Franz Betz Dead.

Franz Betz, the Wagnerian singer, died in Berlin on Sunday.

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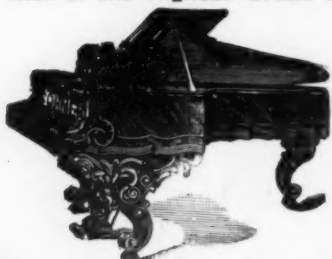
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